

COOL AND STRANGE MUSIC!®

Magazine

ISSUE #11

- Dedicated to Unusual Sounds -

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DAVIE ALLAN

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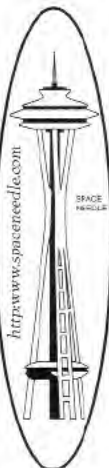
Publisher/Editor: Dana Countryman

Layout and Design: The Same Frazzled Guy

Proofreader: Tricia Meier

Mailings: Mobile Mailing Services

Printing Services: Consolidated Press
Seattle, WA



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Korla Pandit 1922-1998

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David Greenberger • Sean Berry • J.R. Williams • Kevin John • Jeff Chenault • Courtney Bombeck
Kimba W. Lion • Chuck Lawson • Bill Johnson • Dave Peterson • Rich Wilhelm • Michael David Toth**

On The Cover:

**The definitely cool, Davie Allan, as seen by our cover artist, Wayno
Seth Wimpfheimer presents a detailed interview with the pioneering surf-rockers**

COOL AND STRANGE MUSIC MAGAZINE is published on a quarterly basis by Dana Countryman for Labor Of Love Productions, in association with Waytoomanyfonts Design. All contents are copyright 1998 Ta-Dah! Productions, Inc., unless otherwise noted. Single copy price: \$3.95. A years' subscription (4 issues) for the U.S.A is just a measly \$12, Canada is \$16, \$25 overseas (U.S. funds only). U.S. and Canada: make checks payable to COOL AND STRANGE MUSIC! MAGAZINE. Because of the adult nature of some of the art, you must state your age and include your signature. Unsolicited manuscripts/articles are welcome, but must be accompanied by a SASE for return. All letters mailed, faxed or e-mailed to COOL AND STRANGE MUSIC! MAGAZINE may be printed, unless requested otherwise by the sender. No part of this publication may be reproduced without the express written permission of the publisher. Not to be sold to minors or anyone involved with producing "Teletubbies". Distributed by: Tower Magazines, Sacramento, CA • Desert Moon Periodicals, Santa Fe, NM • Get Hip Distributors, Pittsburgh, PA • Small Changes, Seattle, WA • See Hear, NYC • Darla Records and Distribution, San Francisco and others.

Cool And Strange Music! Magazine

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<http://members.aol.com/coolstrge/coolpage.html>

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GREAT BIG COOL AND STRANGE THANK-YOU'S!:

Special thanks to the following **COOL** folks for making the ELEVENTH Issue of our **STRANGE** magazine another **TWANGY** success!...



FRANK DAVIS • TRICIA MEIER • WAYNO • SEAN BERRY • JENNIFER SCHMIDT
 DARYLL COLLINS • J.R. WILLIAMS • MATT WHITMORE • LOU SMITH • NANCY NEIMAN
 MITCH O'CONNELL • BERNADETTE PETERS • ED POLISH • VICKI STOLSON • KEITH ELLIS
 ...AND The Bobperring Back-up Crew: Sharene Bainbridge, Darrell & Marian Countryman, Wilbur & Vicki Meier

And Now, A Few Words From Our Editor...

Hi Kids!

Big doin's here. As you've probably noticed, the magazine is now in a full-sized standard format! Why, you ask, did I make this decision to change the publication's size after over two years? Two reasons: 1) Although I've recently increased the magazine to 56 pages, I found that it still wasn't enough room to feature all the great articles, letters and reviews that I wanted to. I was constantly killing pages and pages of text that were ready to go, but I had no more room to print them in. This was particularly true of the reviews, one of the most popular parts of the magazine. I especially wanted to have more space for reviews, and in fact, I am hoping to add a couple more reviewers for the next issue. (Interested? See "End Piece" for more details.) I regularly receive far more CDs for review than I can usually run in the magazine. By going full-size, we gain about a 20% increase in space per page, and I can present more of the material that you, the readers, have been so appreciative of.

2) The cost of producing this magazine is quite expensive, especially the printing costs. However, it is less expensive to expand the size of the magazine's size, than to add more pages. This was a very hard decision to make. I really was fond of the half-legal format, and in fact, I've gotten many letters from readers, pointing out that the size was unique and "charming." I'm sure I'll get many letters complaining that some of you still prefer the smaller size, but look at it this way: you're getting more bang for your buck! I've been flip-flopping on the size issue for almost a year, and just recently decided to take the plunge.

For you, the reader, the change is really a good thing. You're now getting a 20% bigger magazine, and that doesn't mean I've simply increased the point size of all the fonts!! There will simply be more of everything. For our advertisers, the new size makes things slightly easier, since they frequently have a pre-designed ad that will now easily fit our new format. The bigger size may help us shake the "zine" tag that the magazine occasionally gets, too! The only downside of the change is that it will cost more for me to mail the magazines at its new weight, and it also may not fit in my back pocket as comfortably as before!

So there you go, it's a done deal, and is just one of the ways in which the magazine will continue to grow. It's just part of the natural progression of things, and you'll see many more changes, slowly over the years. Rest assured, that this magazine will remain "Dedicated To Unusual Sounds", no matter what.

Have you given any thought to throwing suggestions our way, con-

cerning the Varese Sarabande/Cool And Strange Music! Magazine CD collaboration? Our two companies are banding together to put out a CD sometime next year, based on YOUR requests for what LPs or compilations you'd like to see reissued in CD format. We are really counting on your help, and would really appreciate hearing your opinions on this project. If possible, could you send me your ideas via e-mail? This helps me keep track of the suggestions a little easier. My e-mail address is <coolstrge@aol.com>

Take a look at our contest in this issue! Scamp Records' head honcho

Ashley Warren and I put our heads together to give attention to what I consider to be one of the most fantastic recordings of all Cool And Strange-dom, Mel Henke's *LA DOLCE HENKE*. You could win a free CD copy of this gem, and even if you don't win one, I strongly recommend this incredible audio delight!

Another change in this issue is the addition of a monthly column by regular contributor, Ed Kaz. Ed will be commenting on whatever Cool And Strange Music springs to his quick-witted mind, and will definitely add a regular touch of humor to the magazine, (an attribute that I heartily encourage in ALL writers, by the way.) Thanks, Ed.

I just heard from Jeroen van der Schaaf at BASTA Audio/Visuals in



The Carpenters are Cool. Your editor Dana Countryman with Richard Carpenter at a chance meeting in Beverly Hills.

the Netherlands. He writes:

"I am trying to locate the following labels: San Francisco Records • Barbary Coast Records • Manor Music • Merri Music. Do you have any idea who could help me find them? I need to know who owns the masters at this moment. Maybe you could make it some kind of contest in your mag? Anyone who gives the right answer can ask for two BASTA albums from the catalog.

Thanks & regards

Jeroen van der Schaaf

Basta Audio/Visuals

Uweg 200

1161 GE Zwanenburg

The Netherlands

e-mail: basta@xs4all.nl

Web Page: www.Basta.nl"

Write to him directly, if you have any info on those labels, and remind him of his offer of free CDs, if you successfully locate these companies.

Finally, congratulations to readers Robert and Jessica Koenig on the birth of their first child! Another record collector is born.

Enough chit-chat.

On with the magazine!

Letters of a Cool And Strange Nature!



We invite you to write in with your thoughts and ideas! Send your letters to:
COOL AND STRANGE MUSIC!
MAGAZINE, Letters Dept.
1101 Colby Ave.
Everett, WA USA 98201

Dear Mr. Countryman,
I was always into the strange, weird and obscure type of music ever since I was a young kid. I couldn't really start collecting anything until I was 16, then I got a job and proceeded to search. The weirdest song I ever heard was "They're Coming To Take Me Away" by Napoleon IV, which I think was his only hit song. The weirdest album I ever heard was Dr. Demento's "Devilish Delights", which I borrowed off a friend, and then tried to get my own personal copy (which I failed, in my attempt.) The weirdest CD I ever heard was by a group called "Dominator", and the name of the CD is called "Forbidden Pleasures". I picked up this CD a few years ago at a record store here in Pittsburgh called Eides Records & Tapes. Eides is, in my opinion, the BEST store in Pittsburgh for weird, obscure, strange types of music, as well as other music. Anyway, I glanced at the CD cover which has a pretty blonde on it, and looked at the songs on the back. Well, let me tell you. Mr. Countryman, this CD's songs will attract any person who loves the weird and obscure. There are eight songs on the CD, but I'll only write down four; 1) Intro, 2) Swallow Me, 3) Necrophilia, and 4) Ultra-Violence. After listening to this certain CD I knew I had something special. This CD, Mr. Countryman, is one CD you MUST keep in your files. This is truly a work of art.

- Nicholas Galore
Pittsburgh, PA
P.S. Thanks for listening, and keep up the good work. Your magazine is the ONLY MAGAZINE that I have ever seen dedicated to unusual sounds. Believe it or not, I picked it up at a store called "Slacker" in Pittsburgh!

Dear Dana,
Enclosed is a check for \$12, for a subscription. I received my sample copy of #7 and Factsheet Five was right-on when it said "This 'zine is so great, you'd be crazy not to get it." What an excellent issue! One thing that REALLY brought back memories: the CD review of the Batman theme by Neal Hefli. Was that put out on an LP back then? 'Cause I remember that I had a record that looked

exactly like that one (the cover), and how it was kind of a disappointment to me. I forgot all about that Batman LP I'd had, until I saw your review. I definitely think you have landed on a goldmine. What a great idea! I hope you have many more years of publishing.

- Robert Soderberg
E. Olympia, WA

Robert,
The Hefli Batman CD is good, but my personal fave is Varese Sarabande's BATMANIA. It's a wild comp of miscellaneous tunes inspired by the TV series. Check it out.

Hello DANA-

We all know that the real musicians are not only technical bodies pushing the notes out of their instruments. You may have had the experience to have met some of them, and to note that they are also playing music with their heads. All of them? Maybe not, but one did for sure. A friend of mine gave me a great record that was made by PIERRE HENRY. This 1971 Philips rare release is maybe not-that-cool but is surely very strange... It is called "Mise en musique du CORTICALART de Roger LAFOSSE" (music made of the Corticalart of Roger Lafosse) What the hell is the CORTICALART? The exact translation is "Art of the Cortex" - and you got the idea - it means that Pierre Henry did the recording with an encephalogram-electrode system on his head, plugged on his synthesizers, driven directly by his mind.

This dream of every musician to shortcut the difficult way between the idea and the sound was experienced live in February 1971 at the Museum of Modern Art in Paris. The system was invented by Roger LAFOSSE, drummer, scientist, and also director of SIGMA, an old, intense discovery festival of the south of France. The system was not exactly as if he was "modifying" his brain - the tiny electric signals produced by some activities of the cortex, like the ALPHA waves (rest states) and the BETA waves (active states) or the movement of the eyes, were picked up in seven different places of the head.

Those seven different sources could module seven sound generators that the composer had also to manipulate and to mix together. Pierre Henry had to find in his mind the right feelings, between rest and activity, dream and reality, that could produce the right music. Some teknoid fans could find here the layer-structure of many,

many tekno-hits, but with so much more variations that they would be destabilized. The result is not as funky as the "Psyche rock" of "Messe pour le temps present" (Michel Colombier wasn't here with his poppy background staff) but remains very attractive.

Maybe the first quality of Pierre Henry is irony. He is always very high in music research but never forgets the humorous side of it. In this work you can check it by the choice of the titles according to the very experimental electronic music. "Levitacion", "Penetration" (what's on a man's mind?, asked Freud), "Cortisouk", "Electrogenese", "Voyage", "Sauts" (jump), "Hellzapop", "Limonaire", "Fantasia" / "Mise en musique du CORTICALART de Roger LAFOSSE", Prospective 21eme siecle - Philips 6521 022 -1971-

- Chazam
Paris, France

Dear C&SM,

Thanks for running the terrific interview with Tiny Tim. He was a brilliant and wonderful one-of-a-kind human being and performer, sorely missed by everyone who loved him and his music. Hooray for Ernie Clark for doing such a good job on the interview. He is the Emperor of Tulipville. Rah! Rah! Rah!

- Euphemia Pringle
Putney, VT

Dear Cool And Strange,

I think the "everything you always wanted, but never knew was out there" idea suggested by Ross Hartsough (Issue #9) is good. Regarding the artwork of Jack Davis, fairly similar to Davis is W.T. Vinson, although when you have them side by side, you can see the big difference. An example is "Mickie Finn's NUMBER ONE SPEAKEASY (Dunhill D 50009.) About the Adam Stag Party records

in the centerfold pictorial (Issue #9), my Vol. 8 has a different naked lady that your Vol. 8. You show vols. 3, 4, 7, 6, and 9. I wonder how far beyond #9 they went? It's amazing what's out there! Finally, on a non-related subject (or maybe it IS related...)

Anyway, there was an LP titled "Send Me Softly" by Milt Buckner (Capitol T-938.) It is now called "Lounge", but was called "makeout music" in the '50s. It was heavenly stuff. I have seen one cut on a compilation, but this album deserves its own CD. And maybe it has (made it to CD) only I'm not aware of it. Does anyone have any information on this music? I'm not quite desperate, but I would very much like to revisit the past. To "Cool and Strange Music," all the best.

- Dave Doolittle
Saskatchewan, Canada

Dave,

I hope you'll enjoy the Jack Davis Centerfold in this issue, thanks to Ross Hartsough for lending the covers. As far as the Adam Stag Party records go, I have no idea how many there were. I do know that there were sometimes two or more different covers with the same volume number!! It can get confusing. I'd also like to know how many covers of the Hi-Fidelity records came out. Those are the wacky covers that were adult-oriented, but had no record inside them! They were like a big greeting card! I have about 4 of these, and I'm curious how many more are out there. Readers?

Hi-

I just read a great review of Cool And Strange Music (#6) in the latest issue of Factsheet 5, and I'd like to get a copy for myself. I checked out the local CD parlor and bookstore, but couldn't find it anywhere. The article about Martin Denny sounds very interesting. I've slowly been picking up oddly warped and scratched copies of his records here and there, and find myself fascinated with them. They seem to be a cross between Easy Listening and avant garde, with a high content of camp (or is that post-modern interpretation?) I also find the records of Les Baxter (especially "Tambou!" to be equally compelling....and who could resist that cover art? Anyway, please could you send me a copy? I've enclosed four bucks in cash, hope that's okay. Thanks.

- Tim Cannon
Louisia, VA

Hi Dana,

I just received my first issue of C&SM, and I think it is the best music magazine I have read in a long time. The article on

The Bonze Dog Band was great. I have been a fan of theirs for many years. Can't wait for the next issue. Enclosed is a copy of last year's Christmas tape. I started making the Christmas tapes about 10 years ago for friends. The request is now at about 50 copies each holiday season.

In the pursuit of new material for the Christmas tape, I now have about 350 Christmas CDs, tapes and albums. Maybe in the future you can do an article on odd Christmas and holiday music. Keep up the good work and I look forward to the next issue.

- Mike Quinn
St. Louis, MO

Look for Wilhelm Murg's Christmas record article in this issue! We're already working on next year's Christmas record piece: how's THAT for planning ahead! Oh, and thanks for that tape!

Dana -

YES! This is the magazine I've been WAITING for! Please start my subscription with #8. I wanted to tell you about the day I discovered your magazine. I'm a filmmaker and was working on my latest film that turned into a nightmare for me. After I had spent 2 1/2 years working on the film, my rather inexperienced producer decided it would be a good idea to try to pull the entire project out from underneath me and take all the credit for herself, regardless of how much work and money I had already put into the project. Well, it turned into a legal battle and power struggle...all while I was still editing the film. One day, fed up with the whole mess, I stumbled upon Issue #5 of C&SM at a local record store. I couldn't believe I had found a magazine that had Hasil Adkins and The Del Rubio Triplets on the cover. This was right up my alley. I ||||| 20 bought it.

rpm... with style



Peter Wyngarde
"When Sex Leers It's Inquisitive Head"
RPM187



R.P.M. Records
Aizlewood Mill, Nursery
Street, Sheffield S3 8GG



Petula Clark
"The Pye Years"
RPM146



Joe Meek
"Let's Go! Joe Meek's Girls"
RPM166



Joe Meek
"I Hear A New World"
RPM103



Joe Meek
"Work In Progress"
RPM121



Manfred Man
"Go Up The Junction" OST
RPM189



Paul Jones
"Come Into My Music
Box" RPM183



Tomorrow
"50 Minute Technicolor
Dream" RPM184



Various
"Dream Babes Vol 1"
RPM137

R.P.M. Records By Collectors...For Collectors

"Shake Your Pacemaker!"

THE BIG BANDS MEET THE SWINGIN' SIXTIES

by Brad Bigelow

Depending on whose interpretation you trust, the big band era died with the Petrillo recording ban, the introduction of television, or "Rock Around the Clock." By any account, though, by 1960, to still be leading a big band, you had to be a diehard (like Woody Herman), a CEO in disguise (like Ray Anthony or Guy Lombardo), or the sidekick on some TV show (like Skitch Henderson and Mort Lindsay). The crowds that used to throng to ballrooms and track even obscure sidemen as if they were ballplayers, were now settled into split levels in the 'burbs and too damned tired after work to head back into town for entertainment they could just as well get on TV.

Most bandleaders and their musicians traded in their four buses and fast-food diets for the security of studio gigs. Clear the room of ex-big band musicians, and the average Esquivel session would have to be called "The Sound of Silence." Henry Mancini, Billy May, Ray Conniff, and many of the mainstays of the studio system cut their teeth playing, arranging, and composing for bandleaders like Glenn Miller, Charlie Barnet, and Harry James. Barnet, Artie Shaw, and

other leaders folded their bands and retired completely, trading a golf club for the baton. Enoch Light put on the grey flannel suit and became impresario of a

Just what audience did Epic have in mind when they hired Buddy "Night Train" Morrow to put out "Big Band Beatiemania"? Did they think "da kids"

business nonetheless. Some buyers want that Polynesian-tiki bar stuff, some want those foreign groups playing those funny instruments, and some want to hear those old farts play new hits. Money talks, nobody walks.

When he hired multi-tracking guitar whiz kid Buddy Merrill to play "Rock Around the Clock" on his show, Lawrence Welk was making a simple business decision to go after yet another percentage of market share. Cameo/Parway Records, home of Chubby Checker, made pretty much the same choice when they brought in society band leader Meyer Davis to cut "Meyer Davis Plays the Twist." Cross-market hits found their way into everyone's repertoire, whether they fit ("A Taste of Honey") or not ("Pipeline"). What's that song by that English guy what's his name... Manfred Mann? "Hey, Count Basie, after this number, we want you to record this 'Doo-Wah Diddy Diddy' thing. Da kids go nuts for it."

As much as these situations reeked of artistic compromise and unnatural musical combinations, some surprisingly enjoyable sounds came out of them. You'd think that Sammy "Let's Swing and Sway" Kaye - hands down one of the sappier bands of the swing era - would be the last guy you'd want to go "au Go Go" with. Hell, all you see on his *Shall We Dance?* LP is a bunch of guys in tuxes and ladies in evening dresses hanging out at the annual Banker's Ball. Snoozyl-aria. But a few cuts into Side One and you run into the theme from "Batman," thundering down on you like a night train on full throttle. Who saw that coming? Somebody replaced the syrup with nitro.

What happened? A check on the back reveals the secret: "Arrangements by Charles Albertine." Albertine was the guy who took a trio of guitar, accordion, and organ - the Three Suns - and



series of labels: Grand Award, Command, and, finally, Project 3. Raymond Scott signed on with "Your Hit Parade" and stayed with the show through its move to television. Vincent Lopez, Lester Lanin, Guy Lombardo, and others invented a new job: band contractor - and ran little enterprises supplying dance music to weddings, parties, and coming-out balls.

A few refused to give up the faith, though, continuing to line up gigs and support a 16-man payroll, when their competition had become groups of 4 pimply-faced teenagers flailing away



would be dumb enough to buy it? They were probably thinking that somebody's *dad* would buy it, either as a diplomatic gesture ("See, I dig your music, too.") or as an educational tool ("What is it these kids see in this stuff?"). Usually, it was just a case of business - marginal business, maybe, but



Illustration by M. O'Neil

launched them into outer space on such classic albums as "Movin' and Groovin'" and "Fever and Smoke." Albertine also took two of the dullest bandleaders in the business—Les and Larry Elgart—gave them a megavitamin injection, and took them on their own trip "au Go-Go," sending them "Jerkin' Around" and doing the "Thunder Shake." As was the case even at the height of the big band era, the arranger was often the key to a band's sound.

Les Brown and His Band of Renown transitioned pretty gracefully from touring and doing radio shows to settling in Hollywood and playing on Bob Hope's annual Christmas show. But when West Coast jazz vet Shorty Rogers signed on to arrange Brown's "The Young Beat" album on Columbia, the result was a funkied-up, fuzzed-out take on "Zip-A-Dee-Do-Dah" that sounded like Jiminy Cricket got mugged by Link Wray.

A few years later, Brown enlisted the help of Bob Florence, a brilliant arranger born a few years too late for big band's heyday, to help him tackle the "new sound" on a series of albums for Decca. Florence's subtle and beautiful touch allowed Brown to take on material like Minnie Riperton's "Third World Hit," "Pata-Pata," "What emerged might not have qualified as "A Sign of the Times" or "The World of the Young," but it wasn't dead, either. There are a fair number of lame tracks where you can tell that no one involved could stir up much interest, but an equal number of tracks are lively, complex, and



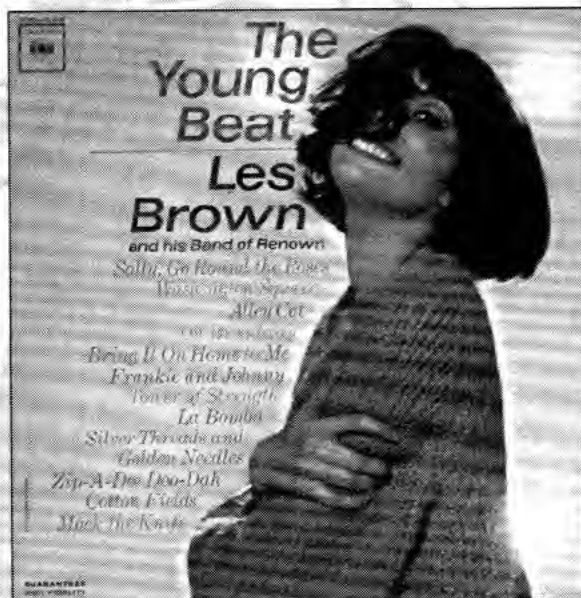
swing- ing. Florence contributed arrangements to a fair portion of the Liberty label's output in the 1960s, adapting Les Baxter's tunes for trombonist Si Zentner's band on the excellent album, "Exotica Suite," helping Martin Denny turn in his compulsory "a Go-Go" album (and possibly ghosting for Denny on piano), and doing the charts for most of Bud Shank's '60s albums. Perhaps as repayment, Florence was able to put out one album of his own, on Liberty's World Pacific label. Not that commercial considerations ever got that far away, however: it was a collection of Petula Clark/Tony Hatch tunes ("Pet Project").

Decca in the '60s seemed to specialize in putting fresh sounds in stale packages. Check out veteran womanizer and Latin band legend Xavier Cugat leering on the cover of "Feeling Good"—evidently describing Cugat's state, despite being between wives Three (Abbe Lane) and Four (Charo). What could possibly attract the young

audience to this album? And the only reason parents might buy the thing would be an instructional aid for their daughters ("Honey, please stay away from guys like this"). Yet the old leech and his ace arranger, Dick Jacobs, produced an irresistible blend of bossa nova and Latin soul. Their take on "Music to Watch Girls By" sounds like it came off the streets of Bahia at carnival time. Thanks to Varese



Vintage's recent CD compilation, "Cugie a Go-Go," these are some of the few cuts mentioned in this article available outside the vinyl underworld of thrifts, garage sales, and dealers. Get it and try out the



patented Cugat technique for yourself. "What's new, pousey-cat?"

In between heart attacks and TV scoring gigs, Billy May took a stab at the new sound on "Billy May Today!"—cut for cut, perhaps the best album of the genre. He successfully updated a few old numbers like "Don't Get Around Much Anymore" and laid down what might be the only swinging version of the Tijuana Brass' "Spanish Flea." Never able to keep a straight face for long, May highlighted the pompousness of the Toys' "A Lover's Concerto" by mixing it with a Rachmaninoff piano concerto and even mocked his patron Frank Sinatra's smash single, "Strangers in the Night," by singing the last chorus of "doo-be-doo" like Porky Pig.

While leading the fourth or fifth incarnation of the Glenn Miller band, Buddy DeFranco hired Latin jazz great Chico O'Farrill to adapt Tijuana Brass hits to the trademark Miller sound, an unnatural act he somehow carried off. Once again, it was usually up to the arranger to make or break these mergers. British bandleader Ted Heath provided a steady stream of product for the London label. If he was

able to get Johnny Keating or Roland Shaw to handle the arrangements, the result was worth a spin. If not, to quote Burt Bacharach and Hal David, *walk on by*: Keating's arrangements garnered enough notice to get a few albums out under his own name, for both London and Warner Brothers. His sophisticated and densely interwoven charts rank with Bob Florence's as some of the best big band writing since the swing era.

Not that every big band vet rose to the occasion. Listen to Benny Goodman play the sinking melody line on Mancini's "The Pink Panther," and you can almost picture him grimacing as he suffers through the tune. Duke Ellington, who

always gave the business side of running a band just enough attention to underwrite his creative work, paid the rent with his "Ellington '66" LP and went right back to working on his great late '60s suites. Harry James pulls off a sufficiently funky cover of Booker T. and the M.G.s'

"Green Onion," but then follows that up with such contemporary numbers as "Down by the Old Mill Stream." Freddy Martin, another saccharine saxman, takes "Can't Buy Me Love," shaves that Beatles mop down to a respectable crew cut, then adds a dose of sleeping pills to wipe out the last bit of life in the tune. They probably



used it to teach the *boxstep*. Billy Vaughn's approach to just about any material has the consistency of American cheese on Wonder Bread with loads of mayo. And what Guy Lombardo does to "Mrs. Robinson" shouldn't be discussed in decent company.

Even though Edmundo Ros was brave enough to take on "Hair," the introduction of acid rock drove most of his big band colleagues out of recording. By 1970, those still in business found their original fans were starting to retire and congregate in Florida and Arizona, providing a dependable if unspectacular following—and one that was just as happy to forget about that hippie music, and stick to well remembered favorites. No need to find somebody to write 4 man sax parts to "Stairway to Heaven."

To think what Charles Albertine would have done with it, though...

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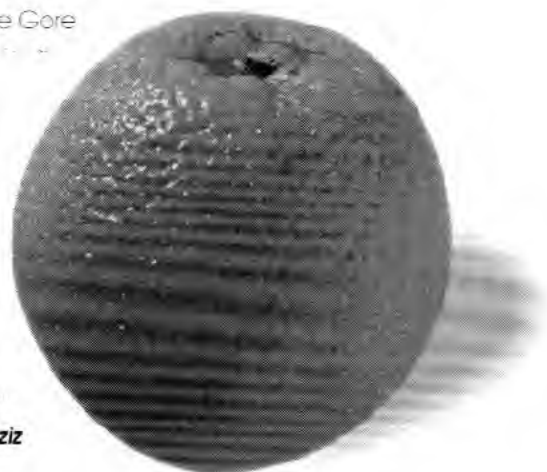


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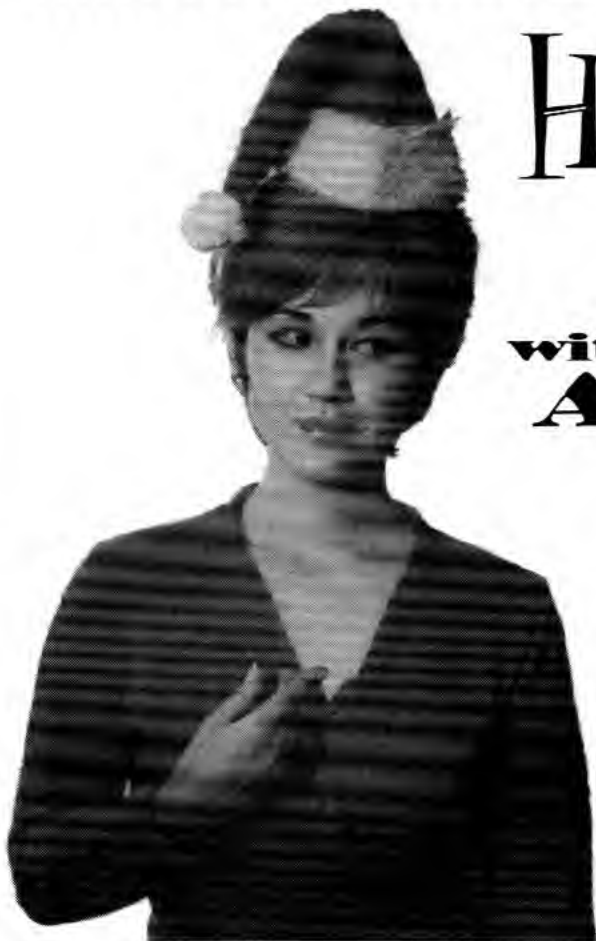


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THEY MIGHT BE GIANTS

Pop Music's Inventive Surrealists

by Rich Wilhelm



Illustration by J. R. Williams

Anyone who has enjoyed the music of THEY MIGHT BE GIANTS over the years, may have had what I've taken to calling "TMBG Moments." These are times when some small but weird, unplanned event in one's life is somehow punctuated or illuminated by the music of THEY MIGHT BE GIANTS.

Here's an example: I'm driving around King of Prussia, Pennsylvania on my lunch hour, headed toward the bank, while listening to TMBG's 1990 album *Flood*. I'm behind a white van. On the back door of the van is a picture of a delicious-looking Philly cheese steak, with the single word "Cheesesteakhat" printed neatly underneath it. I move into the next lane to pass the van and, as I do this, I notice that the driver, a man in his '60s, is indeed wearing a large, plastic cheesesteak on his head. Within five seconds of seeing the driver and his hat, the line, "Everybody wants prosthetic foreheads for their real heads," from the song "We Want a Rock" drifts out of my tape player. I dissolve into laughter at this point and literally laugh myself all the way to the bank.

Another incident proves that a TMBG song doesn't even have to be involved for an episode to qualify as a TMBG moment:

I'm at work about 9:30 in the morning and need to make a copy of something. I leave the safety of my cubicle and head over to the copy machine room. As I do this, a woman walking in front of me suddenly drops the breakfast pork chop she'd been gnawing on. The pork chop lands on my shoe, leaving some sticky barbecue sauce in its wake, and bounces away. The woman spins around, locates the lost chop, retrieves it while

uttering an expletive, and walks off. I go into the copy room and begin to wipe the barbecue sauce off my shoe as a laughing co-worker asks, "Did so-and-so just drop a pork chop on your shoe?" Now, even though *They Might Be Giants* have yet to write a song called "She Dropped a Pork Chop On My Shoe", this definitely qualified as a TMBG Moment.

No other pop group describes the casual surrealism of everyday modern life the way *They Might Be Giants* does. *They Might Be Giants* is made up of John Flansburgh and John Linnell, who've been together since the early 1980s. Flansburgh and Linnell met in junior high school in the '70s and soon began collaborating on various home taping projects. Their first performance together, under the name of "El Grupo de Rock 'n' Roll" happened at a Sandinista rally in Central Park in 1982, at which Linnell

played a Farfisa organ and Flansburgh played electric guitar. The first *They Might Be Giants* gig took place around six months later and, from there, the duo began performing on a semi-regular basis, playing accordion and electric guitar over backing tracks they'd recorded.

As another way of presenting their music, TMBG instituted the *Dial-a-Song* service [(718) 387-6962]. Callers who made this toll call to Brooklyn were treated to a song that was changed periodically. *Dial-a-Song* continues to exist, though

these days the line is often busy. At the same time, they began recording the songs that would ultimately end up on their debut album, *They Might Be Giants*. Released in 1986, *They Might Be Giants* included such soon-to-be alterna-pop classics as "Don't Let's Start," "She's An Angel" and "Put Your Hand Inside The Puppet Head."

Look up this album in the *Trouser Press Record Guide* and this is what you'll hear editor Ira A. Robbins say about it: "Their debut album is one of the greatest musical things ever, a diabolically clever and wildly diverse collection of fully realized masterpieces that could not possibly fail to entertain even the fussiest, hardest-hearted idiot." So there.

TMBG followed up that first album with 1988's *Lincoln*, which continued in the first album's tradition of songs that range from rockin' and poppy ("Ana Ng," "They'll Need a

Crane") to downright odd ("Cage & Aquarium," "Pencil Rain") with a little bit of everything in between. Linnell and Flansburgh began the 1990s with *Flood*, which contains a number of songs that remain



L-R: John Flansburgh, John Linnell

Photo: Eli Hershko

No other pop group describes the casual surrealism of everyday modern life the way THEY MIGHT BE GIANTS does.

concert staples to this day, including "Birdhouse In Your Soul" and their cover of "Istanbul (Not Constantinople)". The band has spent the pre-grunge/post-grunge/ "alternative" '90s releasing a string of cool

GIANTS *Cont. from Pg. 11*

albums (1992's *Apollo 18*, 1994's *John Henry*, 1996's *Factory Showroom*) and EPs, and also spent a lot of time on the road.

A spin through the collected works of *They Might Be Giants* will lead listeners to songs about mammals, the sun, James K. Polk, metal detectors, the Belgian artist James Ensor, and a number of other topics not normally brought up in a pop music context. All of this history is neatly encapsulated on *They Might Be Giants*' latest album, *Severe Tire Damage*, a live collection that should appeal to longtime TMBG fans, as well as newcomers. In addition to being an excellent overview of TMBG's career, *Severe Tire Damage* also contains some new material, including the swinging "Dr. Worm," the funny "They Got Lost," and several untitled and improvised tracks that all seem to have something to do with The Planet of the Apes.

According to John Linnell, *Severe Tire Damage* gave *They Might Be Giants* the opportunity to show how working with a full band has changed their music. "We've had a band for five or six years now, and when we started with the band we tried to reproduce the music John and I did as a duo. We wanted to make the band sound like that, but after touring around with the band for awhile we began to get much more freeform and improvisational. We thought the show was different enough from anything we made on a record that it would probably be good to capture it on an album." Regarding the improvs on *Severe Tire Damage*, Linnell says, "We were writing the names of one of the *Planet of the Apes* movies somewhere on the set list each night. It was a way to give structure to this random, freeform thing."

Linnell is reluctant to speak about specific musical influences on *They Might Be Giants*, saying "It's always a hornet's nest, getting into the question of influences." He also notes, "A lot of our really important influences aren't even so much to do with music. There are other cultural things that influenced us, including some personal things, like friends we hung out with in high school." From their early days onward, *They Might Be Giants* received a lot of attention because Linnell played an accordion, an instrument rarely seen in rock back in the day. Linnell didn't really have any formal training with the accordion and approached it based on his previous experience as a rock keyboardist.

"I'm not much of an accordion aficionado, which is funny because I've sort of dedicated my scene to the accordion. I don't really play in the style of the accordion player. I don't really use the left hand all that much and I don't use the chords on the left hand, I just play the bass notes. I'm just trying to play a Paul McCartney bassline on the bass notes. Which doesn't always work," Linnell added, laughing.

In addition to work with *They Might Be Giants*, both Flansburgh and Linnell have initiated solo projects. Linnell recorded two CDs for Flansburgh's *Hello Music* label. The first, *State Songs*, was a set of five songs, each named after one of the United States, while the second, *House of Mayors*, was a series of songs inspired by various mayors of New York. Meanwhile, Flansburgh launched *Mono Puff*, an eclectic band whose second album, the groove-laden *It's Fun To Steal* was released

earlier this year.

Future plans for *They Might Be Giants* call for a new album next year and the intriguing possibility of a children's album. Linnell says he's not entirely certain how a kids' record would work at this point, but says that one possibility would be to come up with the music extemporaneously, sort of along the lines of the *Planet of the Apes* improvs. "That would be fun for us to do with children's music, which wouldn't be exactly hard-rocking stuff," Linnell says. Linnell says that he still feels like there's much he and Flansburgh can do within the context of *They Might Be Giants*.

"Oh sure, yeah. What's exciting for us, what makes it interesting, is that we don't even know what's going to happen next." It's a good thing that John Linnell feels that way, because as long as there are cheesesteak hats and flying pork chops in this world, it could certainly use **THEY MIGHT BE GIANTS**.

- © 1998 Rich Wilhelm



Photo: Eli Hersliko



Thanks to John Linnell, J.R. Williams, Heidi Anne-Noel Silvanic at Girlie Action Publicity, and Jennifer Schmidt of Restless Records.

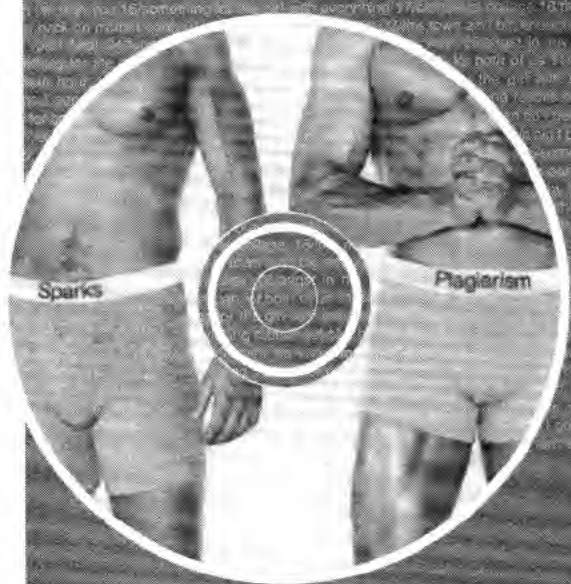


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SPACE GHOST SPEAKS!



GEORGE LOWE: COAST TO COAST

By David Greenberger

Four years ago George Lowe's voice was first affixed to the visage of the erstwhile Hanna-Barbera super hero Space Ghost. Now the very sound of Lowe saying anything has become completely entwined with his animated counterpart. Like puppet and puppeteer, they are one. Purveyors in the voice trade from Mel Blanc to Billy West have fashioned their voices into so many different characters that they become as invisible out of character as Peter Sellers. However, some small nuances aside, to hear George speak is to hear Space Ghost speak. As this fourth full season of Space Ghost: Coast To Coast was beginning I spoke with Lowe via phone.

David Greenberger: Do people recognize your voice on the phone or anywhere else?

George L. ower: All the time. In fact, I was at the doctor's office yesterday and one nurse who's known me forever said, "How've you been and how's the cartoon?" and the first nurse turned around and came back and said, "I *knew* I knew him from somewhere!"

DG: I'm noticing, without a certain flair and vigor that's particular to the Space Ghost character, I can hear a bit of a Southern accent in your voice.

GL: Yeah, when I let my guard down it's kind of like listening to CBS newsmen when they're not on the air. If you catch those guys when they're being more casual you can hear that most of them are from Texas. When I go into the character I tend to get into this very Northern—almost Midwestern maybe—accent or non-accent mode. But I still get caught on some words.

DG: That's one of the things that makes the Space Ghost voice so catchy. It's almost like he's trying to figure out what he wants to sound like on his own show. It all sounds very natural.

GL: The neat thing about it is they went in to this with no preconceptions, which was nice. My first inclination was to try and do it like Gary Owens, which of course was totally *not* the thing to do. What got everybody laughing—which I didn't realize at the time—was when I would just sit there and rehearse the lines and they'd be in there doubled over. They'd say "Hey, do it again like that!" Like what? Just reading it, oh okay. [in monotone:] "Zorak, I am going to put this spank ray to work on your buttock."

Most of the time I'm still not conscious of the ones that really break them up, which is good. It's me just generally blurting. If I go into this altered, just blathering state that I go into, then that's when it tends to be happy time.

DG: I love the incorporation of those bits of talk that are clearly George-based, like when

there was the muttering about not getting an acknowledgment for the fruit basket you sent to the network at Christmas.

GL: I was just in such a mood 'cause I always send this big fancy basket and I felt like, "Gee, you think somebody might have sent me a coffee mug or a thank you note." And there was one when we got off on a topic about rap or something one day and I was pretty much talking like I am now. Is there anything funnier on the planet than somebody blatantly Caucasian trying to do 'hood speak, you know, to try and sound hip. And it may have been the Ice T show, I can't remember, but that found its way



in.

DG: Do you have a background as an interviewer?

GL: I had done radio and I had done television in Tampa for a while. I did *PM Magazine*. Actually, I was a news anchor for six months right out of college—that was awful. It's certainly nothing

I'm a stranger to. In fact, here in Atlanta I used to do a thing called *The Lightning Round* where I would take whatever celebrity came and I would ask about fifteen questions—however many I could cram into a minute. I would just throw out as many absurd questions as I could and the guest had to try and answer as many as they could in a one minute period.

DG: Like the lightning round on *Password*.

GL: Exactly. Only stuff like, "If you were a cartoon character, who would you want to be?"

DG: Do you like being heard and not seen?

GL: I like it, because you don't have to put on a tie. You don't have to shave everyday, which is real nice. It's really cool when you walk in and boom!—two hours later goodbye. It's sweet.

DG: So you don't want to be in a Space Ghost costume as the Grand Marshall in a parade?

GL: Nooo! I wouldn't mind standing there in a suit and being the grand martial as "The Voice Of." No, I had my run in that suit. They used to get me to go to these cable conventions, back when we were maybe a year old. It was really awful, that suit. My theory is, if they want punish Bill Clinton he should wear the Space Ghost suit for a couple hours.

DG: Do you have any dream guests you wish you could have on?

GL: I wish we could get Letterman on. Jon Lovitz I think would be a riot. Kelsey Grammer. I wish we could get him in there.

DG: Any favorite guests?

GL: Always have been a fan of the Michael Stipe episode, really enjoyed having him. Charlton Heston was fun.

DG: You don't do the actual interviews yourself much now do you?

GL: I did some of the real early interviews. I did Carol Channing, Michael Stipe, David Byrne.

DG: Do you find that you have a different connection with the ones where you did the interview?

GL: I enjoyed the heck out of doing the

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Space Ghost Continued

interviews. In fact I could have done Gary Owens, but that one disappeared for whatever reasons. He was my hero when I was little.

DG: Were you familiar with the original Space Ghost show when you were growing up?

GL: In fact, that's basically what I did every Saturday. My buddy Tom used to come over and we'd sit there and get food all over the floor and watch *Space Ghost* every week.

It's weird how life works out, isn't it, because I used to watch it every, every Saturday, just religiously. When I got called to do the audition I thought wow, how cool would that be, if. And the next thing I know, "if" happened.

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Special thanks to Cathy Williams at Rhino Records, Mike Manning at the Cartoon Network, and of course, George Lowe.



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THIS ISSUE'S SPOTLIGHT CD

Joe Meek and the Blue Men · I Hear A New World · Triumph c/o RPM Records, 41 Garfield Rd., London, England E4 7DG



Joe Meek was a true sonic innovator, the Thomas Edison of the rock era, maven of pop experimentation, and record producer — and in about that order. Meek, when given a truly fine song, could produce it

in a way that only came with a personal ideology of sound, a skewed perspective, and a whole other way of figuring out what would work. Witness such masterpieces as "Have I The Right" and "Telstar". But, as extended Joe Meek listening proves, there were uninspired songs whose production was a bunch of weird sound effects and Buddy Hollyisms.

First out in 1960, *I Hear A New World* — Meek's sonic picture of life in outer space — has long been the legendary concept album that few people ever heard. Originally released as a stereo demonstration record, it sold poorly and contained no hit singles. Afficionados of Meek insisted *World* put its creator on a par with Esquivel, Brian Wilson, and Perrey & Kingsley. *World* isn't all that, but it's never boring, to be sure. Many of these songs sound were obviously fashioned after the American '50s rock Meek loved, distorted by strange keyboards, out-of-tune pianos, outer space sound effects, echo, tape manipulation, and then some.

That Meek could manage so many effects from his combination of homemade signal processing gear, primitive recording technology, and his own imagination is testament to his studio prowess. His visions of life in space are, to be polite, quaint, his orchestral sense crude compared to Russ Garcia or Attilio Mineo. But his boundless energy, as well as way of always finding creative ways to paint his picture are often thrilling. Meek's dark life and death have elevated him to mythical status, and his recordings are often accorded the adjectives of myth. But *I Hear A New World*, for its datedness and crudity, reveals that Meek heard pop music in a way nobody had before him — making this the most aptly-titled record of its time. (Triumph c/o RPM Records: distributed by Cargo Records, 1525 Homer, Chicago, IL, 60622, (800) 369-6159)

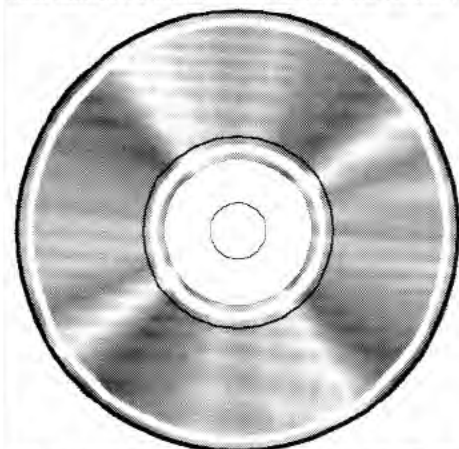
— Skip Heller

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Ennio Morricone · A Fistful Of Dollars · Original Soundtrack Recording · Razor & Tie 82171-2



This soundtrack, composed and conducted entirely by Ennio Morricone, was his first of three soundtracks for *The Man With No Name* trilogy of Spaghetti Westerns directed by Sergio Leone and starring Clint Eastwood. *A Fistful Of Dollars*, (1964) was quickly followed by *For A Few Dollars More* (1965) and the epic *The Good, The Bad And The Ugly* (1966). The original liner notes proclaim "the music matches the excitement note for note, shot for shot",



and since there was A LOT of shooting in the film, the soundtrack had a lot to live up to! It did, and still does. This wasn't a typical soundtrack for the time (but then again, it wasn't a typical western, either), as Morricone conducted not only an orchestra, but included in his arrangements harmonica, whip cracks, whistling, and funeral bells.

He then wove this into a series of bizarre instrumentals using twanged-out guitar, Bolero themes and vocal wails that all conspire to create the feel of cheap life and death in the dusty Italo-Tex plains. The main title theme, "Titali", opens up the CD with a battery of crackling whips, flute trills and heavy bells being struck. The recurring chant "We can fight!" appears throughout, and those quick flute trills were constantly cued into the film whenever Clint found humor in his surroundings. "The Chase" is an explosive theme with driving bass guitar, military snare rolls, and of male choir "aaah"s, that bury a spindly Western guitar riff. "The Result" is peppered with insane harmonica blares while "Theme From A Fistful Of Dollars" is the return of the memorable main theme, with mournful cornet. The final track, the 14 minute "A Fistful Of Dollars Suite", reprises most of the previous themes, artfully edited together. An excellent package. (Razor & Tie Entertainment, L.L.C., PO Box 585, Cooper Station, New York, NY 10276.)

— Seth Wimpfheimer

Attilio Mineo · Man In Space With Sounds (LP version) · Wah Wah Records WLP 001



Mineo is one of those whose brilliant command of craft was only unleashed for one album on an obscure label — a plum left to die on the vine. Mineo is truly worthy of a Wayne caricature.

Through the efforts of one Jack Diamond, MAN IN SPACE WITH SOUNDS is for the first time readily available, and is, in my opinion, probably the best reissue of its type this side of the Chiano disc Dionysus put out shortly back.

The disc is also available in CD form from Subliminal Sounds. What I am reviewing from is one crisp-yet-warm LP

from Wah-Wah records of Spain. Originally, this was a one-off to be sold at the 1962 Seattle World's Fair — a souvenir of the "world of the future exhibit", and contained narration. The CD contained both a version of the complete program with and without the talk. The vinyl sticks to the music.

Mineo makes Joe Meek's I HEAR A NEW WORLD sound like amateur night in England by comparison. The mix of highly-skilled futuristic orchestral music and tweakazoid early electronica indeed is truly incredibly cool and strange music. It's also perpetually interesting and compelling to listen to, over and over and over and — okay honey, I'll turn it off.

It's not danceable, nobody is singing "zu-zu-zu" or "POW! POW!". It doesn't make tik's appear in your living room. Instead, it grabs your imagination in a nonspecific way and lets your mind wander. This early stride towards ambient electronica gives us a glimpse, not only of what that world might have been, but also that it didn't need to be so uninteresting as music.

With any luck, Mineo will find a way back into the incredibly strange music business. In a perfect world, this music would be performed as classic Americana (in the Charles Ives sense, not the Junior Brown). An important missing link.

(Wah-Wah Records, C/riera Baixa N 14 Bjs, Barcelona 0800, Spain [e-mail: Wah-Wah@mx3.redestb.es])

— Skip Heller

Various Artists · Hard Rock Cafe Surf/Hard Rock Records & Rhino Entertainment Co. R2 75256



Everyone's getting on the bandwagon of the Surf revival, so it shouldn't be surprising that those Standard-bearers of the Standard, those Mighty Morphin' Marchandisers of the Mundane, those Harbingers of the Hackneyed-yes, the Armani suits-and-ponytails execs at Hard Rock Cafe — have formed an Unholy Alliance with those Renowned Redistributors of Retro-Rock, Rhino Records — to put out a surf greatest hits compilation. After all, K-Tel already came out with a pretty nice one last year.

That said, what you get is pretty hard to argue with. Things start out as they should with Dick Dale & The Del-Tones' "Miserlou" (fitting, as this song's inclusion on the Pulp Fiction soundtrack had as much to do with Surf's Second Wave as anything), followed by the riff every surf bassist knows by heart, The Chantays' "Pipeline," the vocal fun of The Beach Boys ("Surfin' USA") and those Beach Boys-wannabes Jan & Dean ("Surf City"), extended versions of The Surfaris' classic hits "Surfer Joe" and "Wipeout," The Sandals' "Theme from 'Endless Summer,'" (ya gotta love those backup singers' "Oooooo!"s) and a slew of classic instrumentals from the likes of the Ventures' "Hawaii Five-O" (still holding up as the coolest drumbeat ever, even almost 35 years later!) You also get The Pyramids ("Penetration"), The Mar-Kets ("Surfer's Stomp"), The Belairs ("Mr. Moto"), The Astronauts ("Baja"), The Lively Ones ("Surf Rider") and Eddie & The Showmen ("Mr. Rebel").

Pleasant additions to the usual suspects are Jack Nitzsche's epic production "The Lonely Surfer" and the lone representatives of Modern Era Surf, San Francisco's drum-machine propelled Aqua Velvets (the excellent ballad "Spanish Blue"). Beyond that, there are really no surprises here at all. Pretty much like the Hard Rock Cafe itself. (Rhino Entertainment Company, 10635 Santa Monica Blvd., Los Angeles, CA 90025-4900)

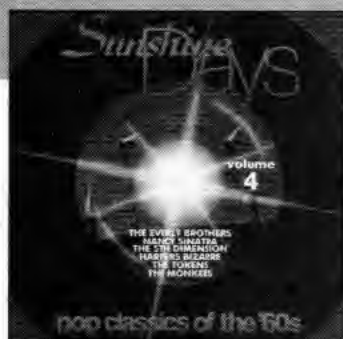
— Tom Warner

Tommy & Jimmy Dorsey · Swingin' in Hollywood Rhino Movie Music R2 75283

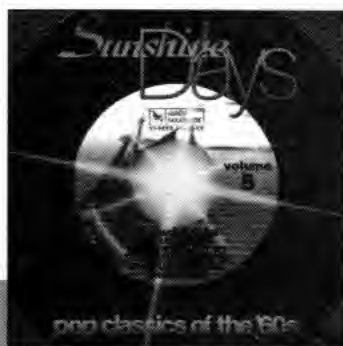
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- **BOWLING GREEN**, Everly Brothers
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The Cool & Strange Record Store Report:

Kansas City, Missouri

by Timothy Friend

Kansas City may be the birthplace of jazz but for some reason a lot of folks still think of cowboys whenever they hear anything about Missouri. Let's get one thing clear right up front: We don't carry six-guns and we don't drive cattle down Main Street. At least not between the hours of 7 a.m. and 6 p.m. Now let's talk about record stores...

RECYCLED SOUNDS (Westport & Main (816) 531-4890)

When I began collecting unusual records several years ago this was the shop I discovered first. Back then they were called *Dirt Cheap Records*. Their new moniker may have a more respectable sound to it but I still refer to it by the old name. I guess it just appeals to the miser in me.

This is a great place to go if you're just in the mood to browse. Their selection isn't quite large enough to ensure that you'll find that one special item that you're looking for, but it is eclectic enough so that going away empty-handed is nearly impossible. Especially with their great prices: I'm talking \$5 and under for most vinyl. (What can I say? I'm cheap.)

An exceptionally large discount bin is also a plus. The 45's, while available in abundance, are disorganized. But digging is half the fun. Right? They also carry some CD's and cassettes but the majority of the store is given over to vinyl. The only caveat I have is that the staff has a tendency to play some rather abrasive music way too loud. Sometimes I almost feel as if they're daring me to stay in the store. The bottom line is this is the place to stop first on your shopping excursions. If they have what you're looking for it will be inexpensive, and if they don't you'll probably find something else that, suddenly, you can't live without.

THE MUSIC EXCHANGE (4200 Broadway (816) 931-7560)

The radio station I work at used to be an E-Z listening station back in the late '60s and early '70s, before switching to a light-rock format and more recently to classic rock. When they made the changeover to CD's, all the vinyl was moved down to the basement and forgotten about, except by the few employees who, like me, would spend a few hours each week digging through the archives for records to dub to cassette.

But then one day the entire collection disappeared. It wasn't until a few years later that I found out that it had all been purchased by the folks at The Music Exchange. I'm telling you this so you will understand just how large a selection

these guys have. That entire archive was swallowed up by their inventory like a raindrop in the ocean.

Without a doubt the largest selection of used vinyl in the Midwest. Their old digs were so crowded that browsing was a chore but the new place is much more spacious. It's almost *too* much of a good thing, as some shelves are impossible to reach without a ladder. And don't even think about checking this place out if you're in a hurry. Searching through their inventory is an all day activity. With this cornucopia of fine vinyl come a few sour grapes. If you're like me, that buried treasure you uncover is made all the sweeter if you can get it for a buck fifty. Well, that ain't gonna happen here, folks. "Collectors prices" is a term that springs to mind. (By the way, did I mention that I'm cheap?) However, steep as the prices seem to me they're fair, so if you aren't as much of a tightwad as I am you'll probably have no complaints.

VILLAGE RECORD SHOP

(12156 Shawnee Mission Pkwy (913) 631-6866)

A nice little shop. Rather small with a decent selection and pretty good prices. Sort of your friendly neighborhood record store. A lot of Jazz. Not much more to say.

THE ANTIQUE MALL (12346 S 71 Hwy (816) 761-2221)

More of a thrift store than an antique mall. About fifty or sixty dealers are lumped together under one roof like a giant thrift convention. While no one there deals exclusively in vinyl, there is always quite a selection of it available. And cheap, too. (Just like I like it.) For some reason, the majority of the records

available fall into the category of early '70s weirdness. Bad disco and cheesy spoken word stuff. I haven't the foggiest idea why that is, but it's an interesting phenomenon.

Happy shopping, all.

- © 1998 Timothy Friend

Photos by Timothy Friend

LETTERS *Cont. from Pg. 5*

I was so excited about it that I blew off working on the film that day, and instead drove out to the reservoir, laid a blanket out in the sun and read the issue from cover to cover. Unfortunately, the whole film mess continued for several more months - in the end I got my Director and Editor credits, but lost control of the film, but I continued to buy the next couple of issues whenever I saw them at one of Baltimore's coolest bookstores, Atomic Books. Finding a magazine that covers the likes of Dr. Demento and The Shaggs has made life a little better. Please keep up the good work.

- Skizz Cyzyk
Baltimore, MD

P.S. How 'bout an article on Bert Kaempfert? I used to collect his records, but there got to be too many and the later ones (from the '70s) really sucked. Also I'd love to see some articles about Ed Copp & Jim Brown, or Gloria Balsalm. I know very little about them, but I've liked what I've heard and would like to know more.

Hi Skizz,

Glad we could make your day a little easier with the magazine. Great to hear! I'll register your request for articles on those artists. Anyone else out there want to second those requests?

Gosh,

I just adore your magazine. You really MUST reprint those early issues. So many of your new readers are jonesing for a complete set (and I normally am NOT a "completist.") A few questions:

1) Does anyone out there know about Columbia University Educational Records? They put out well-intentioned novelty records. I have "Little Square Dances on Human Rights" and "Little Songs for Living Longer." The lyrics for these lively ditties (about reckless driving and smoking in bed) were written by Hy Zaret.

2) Does Ed Kaz really live in Shellville, NJ? I've been there twice - it's the most desolate place in New Jersey (except for Bivalve, which is right next door.) The second time there, I bought crabs off the back of a truck.

By the way, it's freaking me out that so many people I've met along the way show up in your pages (Hi J.R., Wayno, Dale A.) Birds of a feather, I guess. Keep up the great work! Another "Gal" reader...

- Anne D. Bernstein
New York, NY

Dear C&S Folks,

Enjoyed Issue #9, especially the Les Baxter article. It's a shame that he didn't get to appreciate his 'comeback.' Lynda Carter was the last person he recorded with. I recently issued my latest issue of Esoteric Popular Culture, featuring an interview with Ms. Carter, and mentioned Les to her. By the way, I'm working on having a local college radio show, including the strange music discussed in the magazine. I wonder how many radio shows feature the same music? Anyone who wished to write me would be appreciated. Thanks!

- Robert Koenig
PO Box 1672
Mineola, NY 11501

Hi Dana,

If you're looking for ideas still for CD reissue comp's. Here's one that's not been done and it's past time it should be done: A Moog rock comp!! All that hard to find stuff plus all the fave's. Now why has this not been done yet???

Cheers,
Kevin
via the Internet

P.S. I dig your 'zine. I picked up a copy at Tower in LA on Sunset, placed prominently in the Exotica/Lounge section.

Dear Dana and Company,

Belated congratulations on your second anniversary, and many happy returns to Matthew as well! You folks have had a wonderful couple of years, though you must be working awfully hard to produce a magazine of such consistent high quality. Cool and Strange is one of two publications that I read from cover-to-cover, including all ads and small print!—Psychotronic Video is the other one, so as far as I'm concerned you're in great company.

I especially enjoyed the Les Baxter/Bonzo Dog Band/Jonathan & Darlene articles, and my favorite piece from the past would have to be the one on Louis Prima, because I'm such a big fan (I once

saw him perform a killer version of Dylan's "Leopard Skin Pill-Box Hat" with Sam Butera and the Witnesses—does anyone know if he ever recorded it? He said it was "The only Bob Dylan song that I ever understood"). The Courtney Bombeck/Ed Kaz! interview was also a delight, and I'm looking forward to future efforts by either of them.

Your product line is most welcome, too—I've already received my t-shirt and bumpersticker—have you thought about producing a calendar? I've been a fan of strange music since the early '60s when I would cut school and scavenge the sale bins of Times Square record shops (my dumbest find from that period being an Asian version of "Alley Oop" entitled "Cholley Oop" by a group called the Hong Kong White Sox, who were probably four white guys from Bayonne). That particular incarnation of Times Square is long gone, but it's great that strange music has not only survived but expanded beyond the novelty category. So thanks for all the great stuff, and keep up the good work!

- Jim Mulrooney
Benicia, CA

Jim—

No calendar in the works yet. We're too busy publishing the magazine! Thanks for your encouraging comments. Let's see if any readers can help you with your Louis Prima ques-

Dana,

A friend gave me Perrey inter- to hear he's not sending him a let- know when he w h a t



Kingsley

is doing now. I first heard

"The In Sound from Way Out"

during summer camp in 196, I was 9 then.

It just turned my head around! I found a copy and played it for all my friends, and even took it to school with me. Sadly, after a few years it warped and was partially unplayable. Luckily, I found another copy-stereo, this time in a cutout bin, years later.

Also bought the Walter Sear/Dick Hyman/Richard Hayman stuff on Command in the early '70s. I just spoke to Walter a few weeks ago, he still runs his recording studio in Manhattan and seemed glad to know anyone remembered his one album, "The Copper-Plated Integrated Circuit." Of course, it was "Switched-On Bach" that really put the Moog and electronic music on the public scene, - another great album. Just wanted to let you know you weren't the only one taking Perrey/Kingsley albums to class. Good work!

- Mike Zuccaro
San Diego, CA

P.S. Do you remember that "Visa to the Stars" off "In sound..." was used on an Exxon (then Esso) gasoline commercial?

Greetings,

When I heard that Rev. Suzie the Floozie was writing the article of "Music To Mood Swing By", I was shocked. Even my wife was shocked, as she is all too aware of my compulsive hunting of these very titles and my plan to write such an article. I have to admit that I was very pleased with her work and would like to thank her for the painstaking research and the fine light she held these works in.

I can't wait to see the changes you have planned for the November issue. I understand that it is probably costs more, but I am a big fan of the gloss cover (ie. issue #2) and would cheer to see its' return. Thanks for making the world a better place with your magazine.

- Mark Rafter
Portland, RI

Hi there -

First off, thanks for the swank. Your magazine is EXACTLY what I've been looking for. I've only been a fan of cool and strange music for about two years now. (I was weaned on Capitol's Ultralounge Vol. 3 - Space Capades and Esquivel's first

couple Bar/None comps), but I've already experienced the downside of loving this kind of music - so much out there, yet so information available. Thanks to your web page, however, I discovered the wonderful magazine that keeps the flow of information coming. I only wish I could still get issues #1-6...

I haven't seen issue #10 yet, but I read a post about it on the "exotica" e-mailing list regarding Varese Sarabande's desire to collaborate with C&S on a reissue/compilation project. I just wanted to put in a vote: Les Baxter's Space Escapade.

Thanks again for the mag, and keep the goods coming!

- Robert Bourque
Calabasas, CA

Hey Dana!

I got home yesterday to find a very cool gift in the mail. Thank you so much for the Zappa sampler CD. I'm shocked and amazed to have been one of the first entries, youbetcha! Not only is Cool and Strange Music a great read, but it also remembers it's readers. You have a subscriber for life. Heewack!

Thanks again,
Dave Golstein
Phoenix, AZ

Congratulations, Dave. Glad you liked your prize. Check out the contests in this issue, too. Also, you may want to look at our Web Page from time to time, as we occasionally have contests there that aren't mentioned in the magazine. Our Web address is <www.coolandstrange.com> or <http://members.aol.com/coolstrge/coolpage.html>

Hi there!

Real smart magazine you've got going. I especially loved the Tiny Tim and Bonzo Dog Band articles. And perhaps the biggest treat of all is seeing that so many other people appreciate Mrs. Miller, the mere mention of the name makes me smile. She is, in my opinion, the greatest chanteuse of this century — I can't wait for someone to give her the much deserved inking — it's Miller Time.

I'm sure that you get about 6,000,000 requests like this, but is #7 sold out? I really want to read the interview with Ms. Wiggins of thee Shaggs. Also, if it is, as I know #3 is, do you have any hints of where I might be able to find information on the Shaggs, as well as the brilliant Steve Young and Industrial Musicals (I found out about your mag through a radio appearance of Young's on WNYC's "Noise Pollution")?

My subscription check shall arrive shortly. Onward and upward, Daddy-0!

- James Cahill
Pelham, NY

P.S. Have you ever read LCD or listened to WFMU on internet simulcast? The DJ Dave The Spazz, a Nippy Russell scholar, would make a wonderful contributor to your magazine.

James,

I do have a limited number of #7 issues here, as well as #8, 9 & 10. We occasionally come into a new small quantity of some back issues when a distributor sometimes sends us unsold newsstand copies. They are available on a First-Come, First-Serve basis. No, I haven't been able to get internet simulcasts on my computer, yet. Just as well, as I have music coming out my ears as it is!!

Dear C&S,

Here some Varese Sarabande/C&S CD Project Suggestions: Robert Drasnin: Chant of the Moon "Voodoo!" - the exotica classic.

The Surfmén: Orchid Lagoon "Hawaii" - from the LP released by Somerset Records. "The Surfmén play a program of favorites from our fiftieth and most beautiful State..."

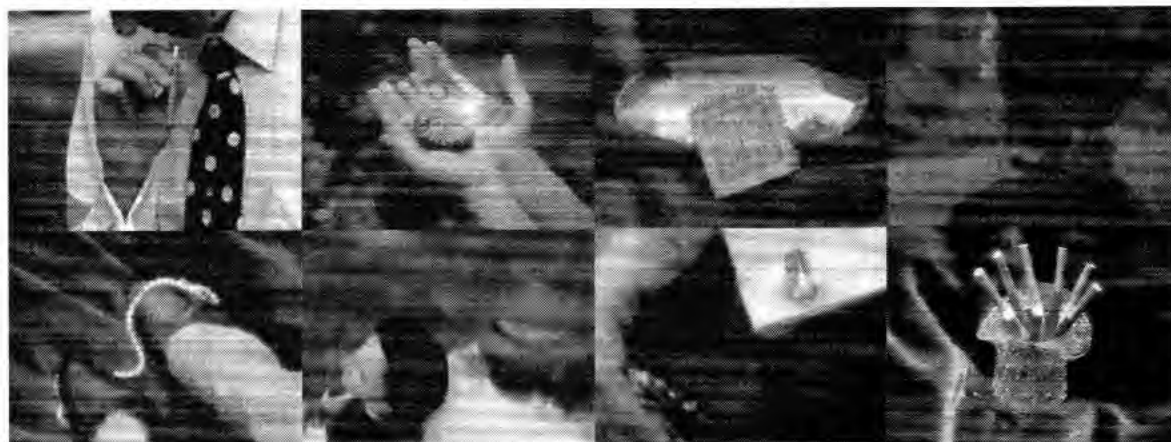
The Ensemble of Seven: Taboo "Exotic Fantasies" - from the 10" EP, which also features two versions of "Quiet Village" & one of "Caravan". Does anyone know if creator Larry Seven ever released anything else?

John Keating: The Unknown Planet "Space Experience" - the best cuts are the Keating originals such as this tune. This "now sound" LP also includes cringe-inducing versions of "Jesus Christ Superstar" & "Rocket Man."

[uncredited]: Pot Party "Only in America" - contains the classic line "Will drugs pave the road of destruction for the Now Generation?" This is originally from the Teenage Rebellion soundtrack, by Mike Curb (our ex-lieutenant governor) with Davie))) 30 Allan & the Arrows. Terrific/hilarious album, by the

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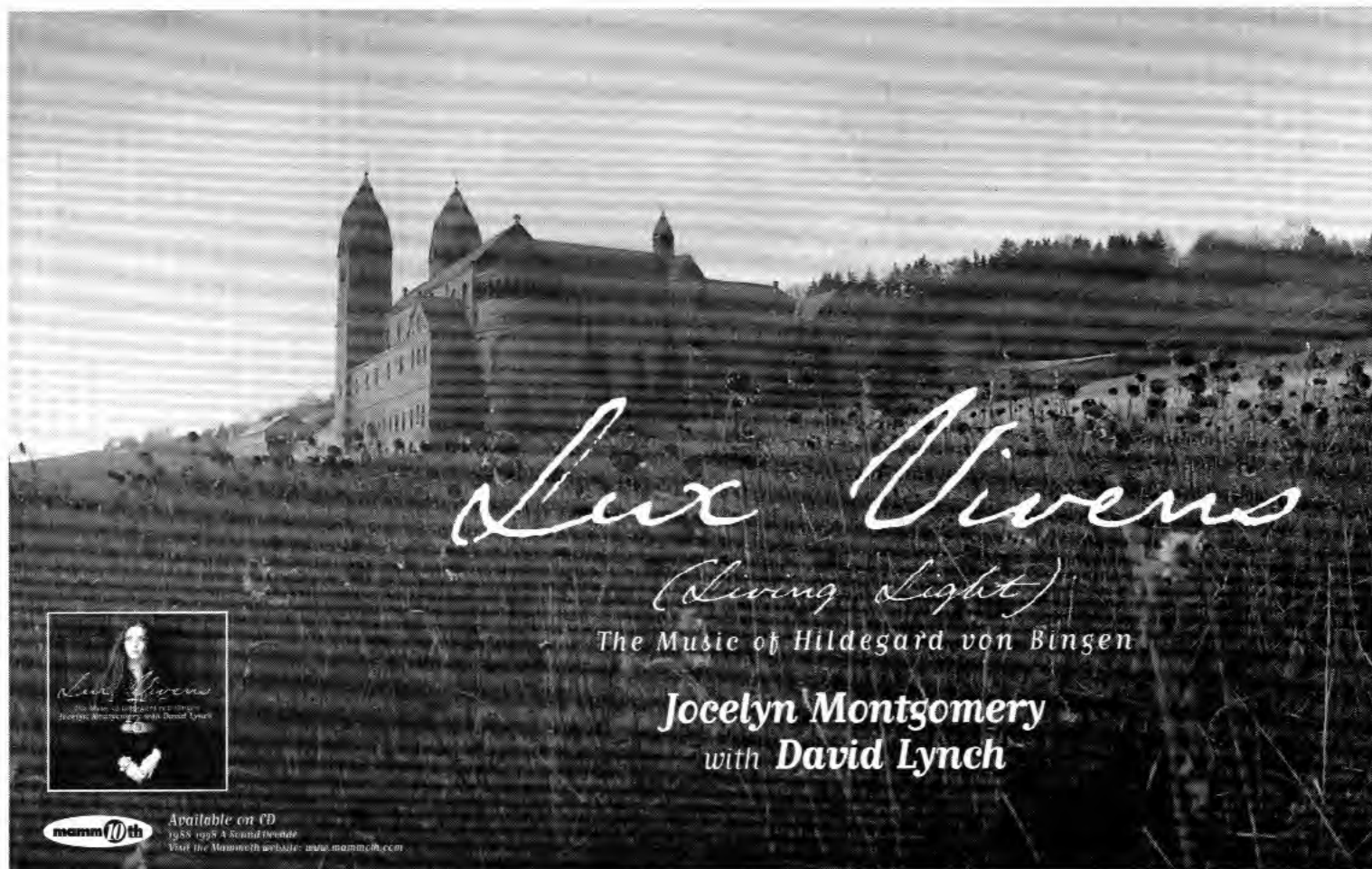


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DAVIE ALLAN

KING OF THE FUZZ GUITAR

by Seth Wimpfheimer

About four years ago, I bought an album that changed my life. It was called *The Cycle-Delic Sounds Of Davie Allan & The Arrows*. It was a mono version, with a promotional stamp on the back cover, and was priced at \$50.00. I thought it a bit steep, but it was explained to me that it was not only a rare album, but an extremely good one. Luckily, the record shop I spotted this in knew me too well, and played the first track on Side Two, "Another Cycle In Detroit." I freaked. I couldn't believe my ears. I spent countless paychecks throughout the '80s trying to find something this fantastically raw, fuzzed-out and yet executed with such finesse; it cracked me up - it was so good. I threw down the money and ran home. This created a monster.

By the next month, I was beating a path to every record store in existence, in search of more records by Davie Allan & The Arrows. I already owned both *Wild Angels* soundtracks and a beat up 45 of "Blues' Theme." I found nothing until a record store employee told me (with a sealed copy of the *Thunder Alley* soundtrack in his hand) the magic formula: *The Sidewalk Sounds* are really The Arrows. Had he not been an extremely reliable source, I would've balked. The album was WAY overpriced, but I bought it anyway.

When I got home and played it, I discovered that he was right: I

held in my hands more of those high-octane fuzzed out intros that drove me mental. I was on my way! About thirty Allan-related albums and as many singles later, I was able to contact Davie through Iloki

Records. He replied, and another monster was created over the course of two years: I decided to publish a magazine that would carefully, and with as much research as possible, lay down some sort of guide to Davie's career in the sixties. It was a confusing, frustrating story: songs were constantly being retitled, and were bounced from soundtrack album to Arrows albums. The Arrows became a plethora of re-named "groups," and Davie's session work on other artists' records from 1965 to 1968 was astonishingly prolific. But it was all worth it when I finally met Davie one Sunday in Los Angeles at a record convention where he was set up with a table for autographs.

When I walked over to him and introduced myself, he and his lovely girlfriend Janine demanded I accompany them for the rest of the session. Another mind blown, as they say! Davie kindly submitted to this radio interview April 13, 1998 on WNTI-FM 91.9 (Centenary College, Hackettstown, NJ). On the air of Gregg Gehrlein's *Sweaty Palms* show was myself (SW), Gregg (GG) and Davie (DA).

And here it is:

SW: When did you first form The Arrows?

DA: Well, I guess 1963, because there were a few records that came out. They didn't say "The Arrows," but they were the embryonic version of The Arrows. Actually, the first Arrows record came out on the Sidewalk label; *Apache '65* came out in late '64. Then the Tower label picked it up and put it out in January, 1965, and it became Tower's first hit. SW: Was this before Ian Whitcomb's "You Turn Me On"?

DA: Yeah. His was a much bigger hit, but ours came first. And that started The Arrows.

SW: I remember reading in *Goldmine* that The Arrows were almost named *The Warriors*!

DA: Yeah, there were a few names being kicked around, and that was one of them. I can't remember

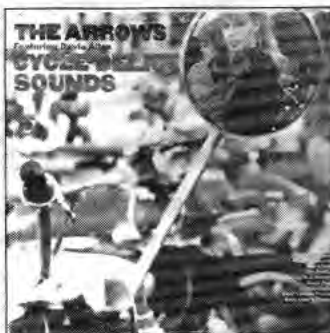
who thought up "The Arrows"—I'd love to say I did, but it was between my producer and I. We were kicking around names, and that's the one we settled on.

SW: It always had a nice ring to it, and an alliterative roll off the tongue. Too bad it wasn't used more often on the tracks you played on throughout the '60s, instead of...

DA: "The Sidewalk Sounds"? (chuckles)
SW: Exactly. But I don't know if we have time to list them all. Let's see: there was "The Visitors", "The Hands Of Time", "The Sidewalk Sounds"...

DA: And the list goes on and on.

SW: And that's probably the main reason why an impression was never made on the public at large. Of course, "Blues' Theme" and "Apache '65" were hits credited to The Arrows, but if your



Clockwise, from L: Drew Bennett, Russ Viot, Davie Allan, Larry Brown



APACHE '65
C'MON DO THE
FREDDIE
SCRATCHY
TWINE TIME
Red Roses For A Blue Lady - Tee Pee
Tomahawk - Blue Guitar - Commanche
The Rebel (Without A Cause)
Diana's Theme - Indian Giver
THE ARROWS

producer had used the name "The Arrows," on it, to be fair to all the tracks they played on, then The Arrows certainly would've cast a larger impression on the record buying public. Why all the bogus names?

DA: Well, I guess they wanted to make it look like they had quite a roster of acts, that's all I can come up with.

SW: A mutual friend of ours, Brent Barker, has always maintained that this was all down to your producer's obsession with Phil Spector. Spector also used the same group of session players and named their records to all different groups to give the illusion of a congregation of people under his sole tutelage. Anyway, back to another major part of your

career: 20-odd soundtracks in 3 years?! The most well-known one being for The Wild Angels, starring Peter Fonda and Nancy Sinatra. I can't help but think that it was a shame that (except for this film) none of the other soundtracks used all of The

Arrows' tracks that appeared in the film! And one of the best soundtracks you worked on in the '60s, for the film The Angry Breed, didn't even have a soundtrack album issued!

DA: Yeah, a real shame.

SW: It seems that if The Arrows had the promotion and the right A&R direction, you guys could've done much better. But I begrudgingly give your producer, Mike Curb, his place in rock for getting The Arrows signed.

GG: And was that the last good thing he ever did for music? (laughter)

SW: (sarcastically) Yeah! But let's not forget Donny and Marie, Debbie Boone, The Four Seasons... (more laughter)

GG: ...and the Mike Curb Congregation. (yet even more laughter)

DA: Well, they sure had a lot of hits. Well, you can't take away from him the fact that he and I put The Arrows together, and I'm still doing it, so I can at least say "thank you" to him for that.

SW: Mike, if you're listening, all I can say is: put that box set out...NOW! And all will be forgiven. (pause) Well, maybe not! (laugh-

ter)

GG: Davie, it seems to me that over the past few years, with so many small labels popping up whose main reason is producing instrumental or garage bands, that your influence has been felt more now than it has before. Do you get a lot of musicians telling you how much your music has meant to them?

DA: Oh, yeah, definitely quite a few. Every time I hear one of these new CDs, I'll hear something that gives me the feeling they might have heard something of mine and kind of copied it. There was one especially, a group from Japan. I can't even tell you the group, but I listened to one of their songs and you could've sworn that it was straight out of

The Unknown" riff on their version of "Faster, Pussycat!" from The Smell Of Female.

DA: Oh, yeah! You played me that last one. That was amazing!

GG: Well, The Cramps are pretty hip curators of old riffs, and they do great things with them! Nothing much gets by Lux and Ivy, that's for sure. I'm sure they're big fans of Davie, without a question.

(To Davie): Could you talk about some of your guitar influences when you first started?

DA: The first one, and this surprises people, was Elvis. Just seeing him on TV holding that guitar. I turned to my Mom and said, "That's what I want to do." (Laughs) And then the first real guitar idol was Duane Eddy. I bought all his records and learned every note. That's all I was doing! I wasn't doing my homework, I was practicing to Duane Eddy records! And then I got heavily into The Ventures, especially when Nokie Edwards was playing lead... Those were the ones that got me going.

GG: What about Travis Whammack?

DA: The only thing I think I ever heard was "Scratchy." I even did a cover version of it on the Apache '65 album. I was into The Shadows, too - their instrumentals. Especially "The Rise And Fall of Flingel Bunt", which was a regional hit in '64.

SW: Do you remember the first record you ever bought?

DA: Well, I didn't get into LPs real quick, but I remember one of the first things I picked up was "All Shook Up" by Elvis. Then I got into all of Duane Eddy's singles.

SW: I always envisioned your record collection being half soundtracks; is that true?

DA: Oh, definitely. At least a dozen Mancini soundtracks, some James Bond soundtracks; I even got some musicals, like Rodgers & Hammerstein, things like that. (Pause) ...Bernard Hermann, from the Alfred Hitchcock films like Psycho. I've even got something I bet is really obscure. It's the soundtrack to Baby Face Nelson.



The Arrows "pick synching" to Apache '65

one of my '60s soundtracks. I take it as a tribute. It's amazing. I'm really quite flattered with all of it.

GG: There seem to be so many instrumental bands nowadays that you've influenced.

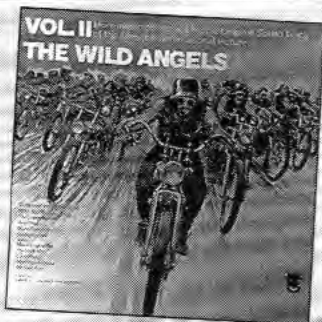
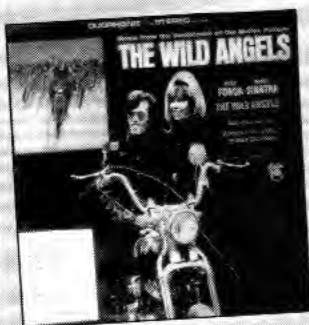
DA: I'm doing a project right now with one of them - The Phantom Surfers. We're doing a CD for Lookout. It'll be 15 tracks. They asked me to be a guest artist, and it's really becoming a {Phantom Surfers meet The Arrows} project! I'm really excited by it. It should be out this September.

GG: Excellent! We can't wait to hear it.

SW: Not only in the past five years have there been bands paying tribute to The Arrows, but there were even some from the '60s. The Great Society (with a pre-Jefferson Airplane Grace Slick) did a song called "Grimly Forming" that used the "Blues Theme" riff in the chorus, while the melody line from "Theme From The Wild Angels" was lifted by Alice Cooper on his "Reflected." And, of course, The Cramps doing the "Theme From



Stylin' in '65: Paul Johnson of the Belairs, Larry Brown and Steve Pugh hover over Davie Allan



starring Mickey Rooney. It's some neat jazz music, and I'm not a jazz lover. The guy's name was Van Alexander. I don't know if I've ever heard his name again.

SW: 1967 was a year of shining achievement for The Arrows. The group released Blues' Theme and Cycle-Delic Sounds Of..., two phenomenal albums. There were many sessions as well, and a welter of sound tracks you worked on. Did you have the time to do anything else besides work in the studio?

DA: (Laughs) I think it was sessions daily for those four or five years. *Angry Breed* sticks out in my memory as a monster session. I remember starting the session at 10:00 one morning, and finishing it up at 10:00 the next morning. We worked for twenty-four hours straight, and all we did was take a lunch break, or something. That was back when I had the stamina to stay up that many hours (laughs).

SW: A recording board of how many tracks was typical for the studios you worked in?

DA: Well, I think they changed over the

years. But *Apache '65* may have been only 2-track. When we did overdubs, we transferred them.

GG: You just bounced them?

DA: Yeah. We're definitely stuck with some mono recordings. And there should be some multi-track recordings somewhere, but who

knows what happened to them. It's really a shame. Take "Blues Theme." There's no way to fix this one. It was recorded on one track just for Peter Fonda's introduction

Arrows material?

DA: Yeah, there is. But unfortunately, so much of it is not in good shape. And it's a shame, especially in the case of *Devil's Angels*. That session was a big studio musician's union session, with people like Hal Blaine and Carol Kaye. And where the heck is the multi-track of it? We did that on a 16-track machine. And to press up a mono version of it today is criminal. I hope that if Curb ever decides to do a decent box set, he'll do some searching and try to find the multi-tracks.

GG: Well, if he doesn't want to do it, I know that there's at least a dozen re-issue labels that would jump at the chance, if they could work out some kind of arrangement.

DA: I've heard from so many of them...they've written to me in the hopes that I had the tapes! And boy, do I wish I did! (pause) I wish Capitol had them, but Curb owns it all; he bought it all back.

GG: And he has actual physical possession of these tapes?

DA: As far as I know, he has them all.

SW: (expletive deleted)



Davie Allan & The Arrows Today
Dave Provost (bass), Davie Allan (guitar), David Winogrand (drums)

during the beginning of *The Wild Angels*. We never planned it out as a single. If we had, I'm sure we would've done more with it. But I guess it didn't hurt it!

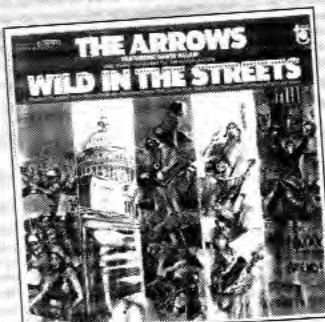
GG: Are there just boxes and boxes of half-inch tape laying around of unreleased



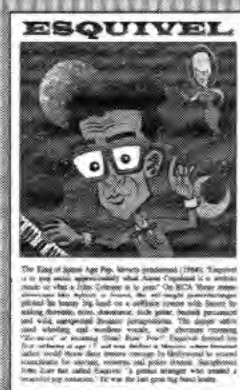
All photos courtesy of the Seth Wimpfheimer Collection

The continuing saga of Davie Allan's ever-expanding discography was made apparent a month prior to this interview. A single on Mercury (*Notion/Bumble Bee '65*) surfaced at a New Jersey record convention for \$2.50. The weird thing about the albums and singles Davie is on from the '60s? They're either REALLY cheap or REALLY expensive. Either that, or they're either sealed or COMPLETELY trashed and beat up. But right now, The Arrows' output is as prolific as it was in the '60s, and completely mint to boot! Their new release, *Fuzz Fest* is out now on both CD and LP, and the non-album single, "Shape Of Things To Come"/"Vanishing Breed" are both available from Alive/Total Energy Records, P.O. Box 7112, Burbank, CA 91510. A brand new CD of all new material, *Byke-A-Delics* is also out! (Gee Dee Music, Luruper Chaussee 125, Gewerbehof Haus 8a, 22761, Hamburg, Germany).

And the compilation *Del-Fi Does Del-Fi* features The Arrows covering the Bobby Fuller Four surf classic "Our Favorite Martian," unique to that release (Del-Fi Records, Inc., 8271 Melrose Avenue, Suite 103, Los Angeles, CA 90048). And for something to read while partaking of these aural pleasures: FUZ, the magazine that details Davie's career from the '60s, with a complete discography and unreleased photos galore! (\$5.00 plus \$3.00 postage in the US; \$5.00 postage overseas). Send payment to: Seth Wimpfheimer, 519 Birch Avenue, Westfield, NJ 07090.



CALLING ALL ART LOVERS



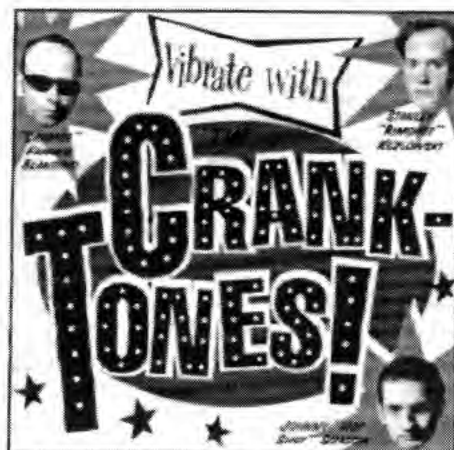
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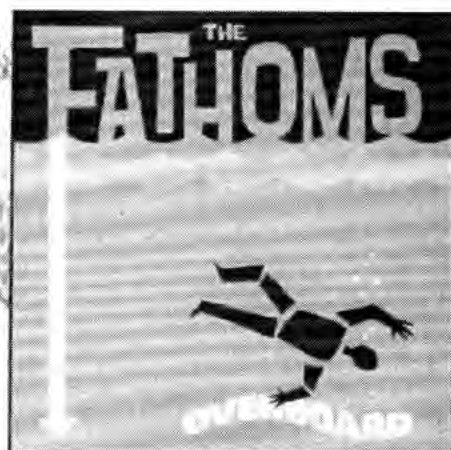
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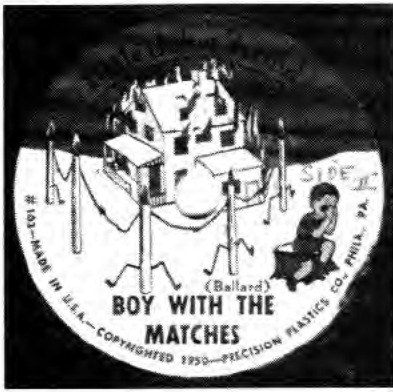
HOT WAX, CLOSE SHAVES, AND JAMES' BABES!

Over the years, I've come to realize that music collecting shouldn't be limited strictly to LPs and 45s and 78s (or CD's or 8-tracks or wax cylinders for that matter). Indeed, there are countless musical items that defy categorization, yet still demand close scrutiny.

Here then, is my first attempt to categorize the uncategorizable...

"BOY WITH THE MATCHES"

This very special 5" red record came from Little John Records, and was manufactured in 1950 by the highly underrated Precision Plastics Company of Philadelphia. Writing credit for "Boy" is given to a mysterious individual known only as "Ballard." Kaye? Hank? Florence? None of the above? Probably...



The label's artwork paints a hellish scenario. We discover the weeping "Billy" on his front lawn, seated on a tree stump, (apparently LAST week Billy was playing with chainsaws), whilst the ol' homestead goes up in flames. To drive the point home, a happy cluster of lit matches perform a nightmarish Ring-Around-the-Rosie. And if those searing images are not traumatic enough for a young child's fragile eggshell mind, let's give the record a spin! Dig the conflagratin' rhythm of the all-male chorus as they taunt and

tattle:

"Billy's house is all burned down / All burned down / All burned down / Billy's house is all burned down / Because he played with MATCHES."

(I've also heard that playing with matches leads to bed-wetting, but that's a discussion for a different magazine.)

While I don't have the 1950 arson statistics in front of me to see if Ballard's composition had any effect on American Youth, I can certainly envision a young and impressionable future Talking Head David Byrne listening intently. Could "Boy With the Matches" have been the inspiration for "Burning Down the House?" You make the call.

"MUSIC TO SHAVE BY" (Various Artists)

This cardboard record was dropped into magazines in order to promote a new electric shaver.

"This is the first Hi-Fi recording ever to be included in a national magazine ad. It's a gift to you from Remington Rand, makers of the Adjustable Remington Roll-A-Matic Shaver." "Music to Shave By" was brought to us via an amazing process known as "Auravision": a by-product of Columbia Records. Let me tell ya, this record is all about instructions:

"Recording is amazingly adaptable. Simply roll to flatten. If it slips, peel paper strips off back and press recording to



The Ed Kaz! Kollection

turntable. (To store recording, replace paper strips.)"

Well...I TRIED all that, only to end up pulling out the ol' dependable duct tape. Needless to say, my turntable was NOT amused.

The second wave of instructions told me to place the needle "by hand" exactly where the arrow said "START HERE." I watched helplessly as my poor needle hung on for dear life as the record violently bucked and bumped. And exactly how HI was the FI? Well, imagine for a moment the agonizing sound of a needle nicking, cutting, and scraping against bare cardboard...only worse.

The first voice I could make out amidst all the white noise was that of Bing Crosby, sincerely crooning "Oh that ROLL-A-MATIC! Oh that ROLL-A-MATIC", done to the tune of "Oh Those Golden Grahams," which was done to the tune of...uh...

Next, Louis Armstrong - considered by most to be THE most influential figure of the Twentieth Century - growls, "I'm so ecstatic, I'm havin' fun, my ROLL-A-MATIC is making me the smoothest one. Ain't Misbehavin', I'm SHAVING myself for you..." Ewww.

Not to be outdone by this Shave-a-Palooza, The Hi-Lo's display their "razor sharp" harmonies on "When you're shaving, when you're shaving..." Say it ain't so, Hi-Lo's.

It's a darn shame there wasn't enough room on this disc for some other artists from the Columbia roster, who no doubt would have LOVED to sing out the praises of the ROLL-A-MATIC. Like maybe Bob Dylan? "EVERYbody must git shaaaaaved."

Or perhaps Simon and Garfunkel? "Where have you gone, ROLL-A-MATIC-O? A nation turns its hairy chin to you....."

"MIRAGE/I THINK WE'RE ALONE NOW" Tommy James and the Shondells

There's nothing very rare or unusual about the songs, but the particular method of delivery is. It's a "Hip-Pocket Record", a short-lived creation from those innovators at Philco/Ford back in the late '60s. This revolutionary 3 and 3/4" flexi-disc was designed to slip right in your hip pocket; thus allowing you the freedom to take your music anywhere! To the roller skating rink! To the cub scout meeting! To the campus riot!

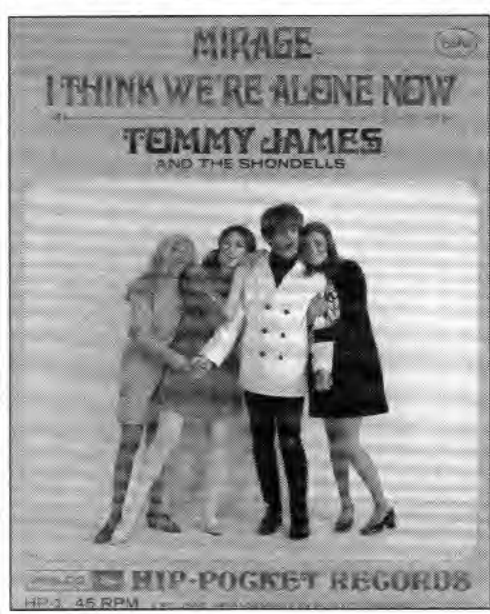
I really can't attest to the sound quality of this 69¢ record, since my automatic turntable refuses to play it. (Can you blame it? Especially after the duct tape episode?) You had to own one of those tab "carry-around" players



The Ed Kaz! Kollection

(I bet Philco made some).

Anyway, it ain't about the music. It's about the COVER! Gaze upon a resplendent Tommy - in his ga-ROOV-test Austin Powers threads, captured mid-fondle by THREE mini-skirted '60s chicks, looking to me like third-string Petticoat Junctioners. "I think we're ALONE now?" Exactly what message was James sending the masses? In the photo you can almost read Tommy's lips: "MENAGE-A-RIFIC!"



The Ed Kaz! Kollection

It's Cool to be Strange, Ed Kaz!
Shell Pile N.J. USA
E-mail: <CapnQuirky@aol.com>

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This Issue's
Cover-Mental!
Photo Spread:

JACK DAVIS LP COVERS

JONATHAN WINTERS'



6 Fat Dutchmen



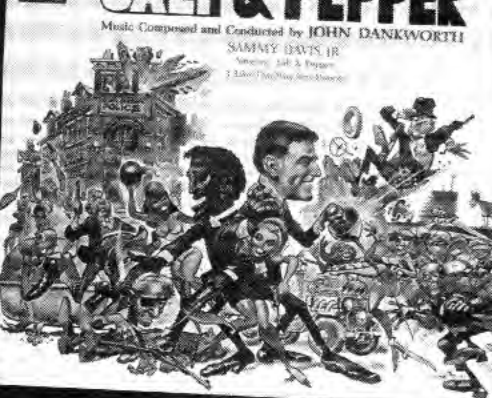
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I've pulled some of my **LAST** reference copies to put together this once-in-a-lifetime prize, and there'll **ONLY** be one awarded!

If you've ever wanted to get ahold of some of our back issues, (you can't; most are long **SOLD OUT**), get busy and send your favorites in! You could land this complete collection, if our unbiased panel of judges chooses your cover! Send as many as you can want! (Sorry, photos can't be returned.) Non-Grand Prize winners receive a couple of new CDs from our promo collection, too!

Send To: **COOL AND STRANGE MUSIC!**
Magazine
1101 Colby Ave, Everett, WA USA 98201

We're also looking for some groovy LP covers of Bikini Babes, Hipnosis Records, and Bizarre Religious Records!

LETTERS *Cont. from Pg. 20*

Gold • DICK HYMAN Time Is Tight "The Age Of Electronic"
• THE ZEET BAND Moogie Boogie "Moogie Woogie" • RON FRANGIPANE Smile A Little Smile For Me "Rated X For Excitement" • CHRISTOPHERSCOTT Wishin' And Hopin' "More Switched On Bacharach" • ELECTRONIC CONCEPT ORCHESTRA Je T'aime... Moi Non Plus "Electric Love" • GERSHON KINGSLEY Nowhere Man "Music To Moog By" • MORT GARSON The Ride Of Aida (Voodoo) "Black Mass Lucifer" • CLAUDE DENJEAN Honky Cat "Open Circuit" • ENOCH LIGHT What The World Needs Now Is Love "Spaced Out" • HUGO MONTENEGRO Porcupine Pie "Neil's Diamonds" • RUTH WHITE Polka From The Age Of Gold "Short Circuits" • RICHARD HAYMAN Dansero "Genuine Electric Latin Love Machine" • GIL TRYTHALL Folsom Prison Blues "Switched On Nashville - Country Moog" • THE MOOG MACHINE Spinning Wheel "Switched On Rock" • WALTER CARLOS What's New Pussycat? "By Request" • WALTER SEAR Hey Jude "The Copper-Plated Integrated Circuit: Plugged-In Pop"
- Ford Shacklett
San Francisco, CA

Dana,
You asked for requests of albums never before on CD. I would love for Sally Field's *Flying Nun* album and singles to be reissued. The strangest song I've heard lately is "New York, New York" sung by Strawberry Shortcake, from the delightfully awful album "Strawberry Shortcake LIVE!" on Kid's Stuff Records. I collect mostly children's records, so let me know if you want to explore that particular valley of the cool and strange.
- Greg Ehrbar
wonder@aol.net
via the internet

Dear Dana,
Re-reading old issues of the mag, I was intrigued by a comment in passing in the #7 issue's Michael David Toth interview of Dick Hyman. He says "Regarding your honky-tonk piano album fad in the days of Knuckles O'Toole and your other aliases..." Well, when I think of all the presumed "hokey" Knuckles' albums I've passed up out of ignorance...well, I don't pass them up anymore and got to wondering: What were some of his "other aliases"? Do you know? How about other Cool and Strange personalities, did they use other aliases?

I really think you or someone (in the know) should do this article. Of course, it'll mean you won't be able to find any more Knuckles' albums, but what the hey... Can't believe you've done 10 issues already! Too cool!

- Ross Hartsough
Honesdale, PA

Dear Cool and Strange,
Many thanks for the Stan Freberg interview issue. I wasn't sure it was one of the back issues available and was going to request that you xerox it for me. A number of years ago I took "sick" from work and sat around with a couple of beers and comic books and watched TV. I turned the dial around and came to THE BENNY HILL SHOW. I was never really a fan of his. I was added (i.e., drunk) and not really going to go anywhere, so I watched. He did Freberg's "John and Marsha" routine, exactly copied it except for the music. The credits did not credit Freberg at all. Benny Hill was credited as the writer. Hill was notorious for "borrowing". A couple of years ago I wrote to Rhino Records after the Capitol Collector's series of Freberg's came out. I suggested they do a collection of some of the "B" sides and the "hard to find stuff". I once saw an advertisement for a Freberg single called "Swimsuitsmanship". The dealer wanted \$50 for it. A bit steep in my view. The information on the film "Geraldine" and the routine "Flaming Lips" was new to me. I hope the film still exists.

I have a book that says that after Freberg did the Johnnie Ray parody "Try", Stan had to keep his schedule arranged for a few years in order to avoid accidentally meeting Johnnie Ray. Freberg was unsure of how Ray would react. If Freberg was going to do a video anthology, I was wondering if it would include the long unseen "Chinese New Year's" special he did that was sponsored by Chung King, aired two or three times, last time in 1963 or thereabouts, or the TV pilot called "Frebergland". I've got to get myself off to work. I have other information to respond to (such as the tape I have that someone dubbed for me of the Jerry Samuel's second Napoleon album...it's about an hour long.)

- Robert Sirignano
Wilmington, DE

Aloha Dana,
Thanks for the #10 issue of Cool and Strange Music. I especially enjoyed the article on Esquivel and the centerfold of Hula girls. I also look forward to more articles on exotic music. Why didn't you tell me you were looking for Hula girl record covers? In my collection of about 2000+ Hawaiian LPs, I probably have a few hundred with Hula girl covers. Nude, semi-nude, etc. Keep the magazine coming!
- Wallace Pfeifer
Joliet, IL

Dear Dana,
Please send wheelbarrows of cash, rotating shift of porn starlets or whatever it takes to make Mr. Wilhelm Murg happy. His fine Bonzo Dog Band story (have you seen the Washington-based band, Death Cab For Cutie yet?) and his endorsement of Mr. Quintrón's latest opus made me so happy, my wife had to beat the smile off my face with a meat tenderizer.
And as a former denizen of Western Pennsylvania, I'd like to shout out: at Wayne, who is a gentleman, a scholar and an all-around nice guy. Congratulations on C&S's second anniversary. May you have a song in your heart, and a spare set of phonograph needles; these days, both things are becoming increasingly rare.
- Jason Pettigrew
Cleveland, OH



Hey Dana!
Here's my subscription renewal! Excellent still!! Three LPs I'd like to see on CD: 1) Roger Ruskin Spear - Both his LPs (Unusual and Electric Shocks) plus whatever else is out there. 2) Aorta - 1st LP (Aorta and X-ray photo on cover) '68? on Columbia 3) Mel Blanc - There must be hundreds of Mel Blanc tunes out there! Also Dana - I wrote to you about SICK ALONG WITH U.S. - of course, you had a copy and teased me by putting a photo of the cover in the mag. Do you know where I can buy one? Or could you tape it for me? I haven't heard the album in over 30-some years now! I loved it back in 1964-ish! Help!
- Randy Ellis
PO Box 521
Bordentown, NJ 08505
P.S. I collect oddball Xmas things - I can't wait to see what you guys came up with.

Hello C&S!
I really like the magazine. I bought #7 from the Continental Records ad and got hooked. Through them, I joined their record club and got issues #5 & 6. Double good deal! Through my friend at HepCat in Orange, CA, I got #9. Now all I need are numbers 1-4 (good luck there.) Keep up the good work.
- Richard Beeman
Garden Grove, CA

Gents-
So "Mama Will Bark" was, in your words, "a song that absolutely nobody dared to mention in any Sinatra eulogy?" Ring-a-ding-wrong! I'm attaching a copy of my Sinatra obit from the May 30th, 1998 Billboard, which refers specifically to that especially godawful piece of wax. Your writer Pat Reeder also bent Frank's comment about the tune slightly: The exact quote, to Tommy Thompson of Time (cited in "The Frank Sinatra Reader," a most swingin' anthology), was, "The only good it did me was with the dogs." Credit where credit is due? Keep up the great work. Your mag's a gas, and it was nice to see my friend Bro' Cleve holding forth on the magnificent Esquivel.

- Chris Morris
Senior Writer
Billboard
Los Angeles, CA

Hey Dana...
Just got through my first issue (#10) and I'm thrilled with the magazine. The article about Esquivel was great and I thought your piece on Jean Jacques Perry was fantastic. It's rare to read a music magazine these days without feeling like the authors/editors/reviewers are just writing about the music because they get paid to do it, not because they love to talk about it. I can't remember the last time I had so much fun guessing what article would be on the following page. Congratulations on creating such an unusual and entertaining magazine! Thanks!
- Chris Santillo

P.S. I noticed that you reviewed record stored in Toronto in this issue. Have you already covered the Boston scene or is that feature on the way?

Dana:
I am a charter subscriber of Cool and Strange Music and have enjoyed every issue immensely. I have a weekly show at a club here called KNOCK KNOCK, where I play all kinds of Cool and Strange Music. A few articles which I would love to see are Lenny Dee, and Dan Hicks and His Hot Licks. My parents used to go see Lenny Dee play back in the sixties when he did the supper club circuit, and he's one of the crowd pleasers of my show...especially when you play the albums at 45 RPM! I also like mixing in stuff like the Mahavishnu Orchestra and instructional records. Newcomers don't know what to think, and the regulars come back for more! Keep up the good work! Any special deal for a lifetime subscription?

- Bill Bartling
Orlando, FL

Dear Y'all at Cool and Strange,
I'm trying to find a copy of 'The Turned On World of Mrs. Miller', by ... Mrs. Miller, on the Ameret (?) record label. After I heard her rendition of 'Up Up And Away' a few months ago on a local station, have been looking for a copy ever since. I guess it's that vibrato of her's that really gets my goat. If you know if it's been reissued or something, I'd love to know. Thanks a lot!
- Carl Prescott
carl@cprescott.com

Hi Carl,
Yahoo!! Another Mrs. Miller fan! She is a pet project of mine, in fact, we have an article on her upcoming sometime soon! I have been attempting to obtain ALL of her records.
THE TURNED ON WORLD OF MRS. MILLER is actually a bootleg, so legally I must tell you that bootlegs are illegal.
Now that that's out of the way, it's a wonderful bootleg.
Stay Cool!

Hey Dana:
Not to get too bogged down in rock & roll stuff in C&S, but I was glad to see Bill Johnson's review of the Liquor Giants. However, there are 4 other albums, not 2! I know because the LGs are my faves and I have 'em (and there are other nearly as good similar bands: Insanity Wave, the DM3, the Revelers, Love Nut, Gigolo Aunts). They makes a good change of pace from old LPs!

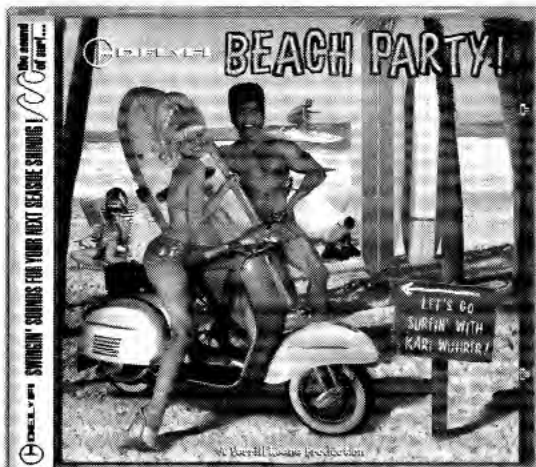
In Tom Warner's *Bikini World* review, its essential to note that *Untamed Youth*, just by being the best new surf band, inspired other people to try it. That was back in '87, before there was an Estrus label, before there was a Boss Martians (who even recruited UY's drummer!). The only thing *Pulp Fiction* did was encourage people to misuse the word "pulp."

Also, if Ivan from the Space Cossacks is such a fan of the Shad-ows, why does he think they're surf? Keep up the good work.
- Patrick Lozito

Patrick—
The SOMETHING FOR THE KIDS CD is a great one. Some of the songs are downright haunting, if you ask me. I picked up another CD of theirs, but it didn't impress me as much.
I'll keep my eyes peeled for the other bands you mentioned. Thanks!

Hello Dana Countryman,
I read about your magazine in a small Dutch record collectors mag called "Smiling Ears". It's great that a magazine such as "Cool & Strange Music" exists in these times of web pages and internet sites. Real paper is like virgin vinyl or telephones. (111) 34 that ring. In a way I'm old-fashioned maybe, but

SWINGIN' SOUNDS FOR YOUR NEXT SEASIDE SHINDIG!



BEACH PARTY!

Welcome to our annual DEL-FI coastline shindig, a swingin' summer affair with a majority of platters that have rarely or never made it to CD. Dig the never-seen-the-light-of-day track "Mazatlan" by Bruce Johnston, years before he joined The Beach Boys. David Gates checks in (well before his time as the driving force in the soft rock supergroup Bread) with an ode to his homeland, "OKie Surfer." Several other gems appear here for the first time, so naturally surf psychos on every coast will need to add this to their collections. The delightfully demented liner notes inside by Garrick H.S. Brown tell the complete story of 1963's Ultimate Beach Party: "The Swingers' Summit."

1. Mazatlan - Bruce Johnston
2. Dancing In The Sand - Wayne Hollers
3. Church Key - The Gozvos
4. Bikini - Ricky Dean
5. Aquavelva - Dave Myers & The Surftones
6. Sammy The Sidewalk Surfer - The Surfettes
7. Surfin' Queen - Larry Bright
8. Only Donna's Friend - Tom & Larry
9. Twist To KCBQ - The Centavos
10. OKie Surfer - David Gates
11. Surfer's Delight - Bruce Johnston
12. Twist & Freeze - Bob Keene Orchestra
13. Little Betty Limbo - Ricky Dean
14. Surfboard - Rene & Ray
15. Bongo Beach - Preston Epps

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POOL PARTY!

It's always summer here in Southern California and you know what that means: more rare & unreleased tracks on CD here for Pool Party, our latest digital platter boasting tasty appetizers. Kicking things off in fine fashion is bongo royalty Preston Epps with "Watusi Boogie" a rug-cutting extravaganza worthy of any backyard barbecue. Note the steady grooves of such rare appearances as bass-twangin' "High Dive" by Bill Lewis and the crazy twist version of "La Bamba" by The Bob Keene Orchestra. Further finger-snappin' instrumental excitement can be found in "The Goose - Part I" by Don Markham & The Marksmen and the attitude-drenched guitar of Little Joe Washington on "Hard Way Four." Plus lots more!

1. Watusi Bongos - Preston Epps
2. High Dive - Bill Lewis
3. Wild Twist - Rollercoasters
4. Soupy Shuffle Stomp - Bruce Johnston
5. La Bamba - Bob Keene Orchestra
6. The Goose - Part I - Don Markham & The Marksmen
7. Here Comes Ringo - The Tributes
8. Come On, Let's Go - The Enchanters
9. Willie & The Hand Jive - The Moongooners
10. Moon Shot - Bruce Johnston
11. Phone Call - Mystery Artist
12. Mack The Knife - Bob Keene Orchestra
13. Jimmy's Party - Jack Herbst
14. Hard Way Four - Little Joe Washington
15. Swim Beat - Bill Lewis

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Evel Knievel

The Man, His Motorcycle, and His ALBUM??

by Alan Patterson

During the height of Evel Knievel-Mania, (a period most historians place in the years 1973-1978), a nation held its collective

breath in anticipation of all thing *Evel*. Back then, as now, merchandisers were only too quick to cash in on whatever was the going rage. Thus, the golden age of Evel spawned a frenzy of related ephemera - Mattel® toys, lunch boxes, comic books, made-for-TV movies, pinball games, even a "Happy Days" episode in which the Fonz foolishly risks life and limb attempting an Evel-esque jump in the parking lot of Arnolds!

Without question however, the most bizarre artifact from this era is this 1974 Amharst Records release entitled simply and succinctly "Evel Knievel." Lovingly packaged with a suitable for framing 10" X 12" autographed color glossy of the man himself, the album is a testimony to the fact that merchandisers of the day truly believed that any old piece of crap would sell as long as it was emblazoned with the Great One's likeness.

Although Evel doesn't himself engage in any histrionic performance artistry à la Bill Shatner (thank God), beyond reciting his self-justification treatise "WHY", his larger-than-life presence permeates the album. The record is a hodgepodge of whatever the producers could scrape together in time to cash in on the much-hyped Snake River Canyon Jump, and its tone is set with the over-earnest narrator's reverent rhapsodizing in the opening Prologue. This running commentary, accompanied by melodramatic strings, intrudes throughout the course of the record bestowing the necessary "this-is-really-important-stuff" tone.

An excerpt from the press conference announcing his grandiose intentions allows the listener the rare vantage point of experiencing the big E's wit and wisdom up-close and personal. Occasionally, however such a vantage point also allows one to experience the darker side of this ego-driven man; to wit his bitter declaration: "My greatest satisfaction will be my being able to come back across that canyon and spit in the face of those who told me it could never be done." (As it turned out, Evel didn't get the opportunity to do much spitting, after pulling his chute as soon as he jumped.)

Reminiscing about the time he accompanied his wife, three kids and poodle, *Mugsy* to the top of the Canyon ramp to view the absurdity of what he was about to attempt, Evel gets a little misty eyed: "We got to the top of the big ramp... and she

just cried, she said nothing but just cried." He adds unnecessarily, "The Canyon's a vast open space with a jagged edge on the other side" - thanks for clearing that up, Eve buddy.

The centerpiece of the album however is the existential "I Gotta Be Me" statement of purpose, the pointedly-titled "Why." At the climax of the press conference, Evel breaks into this self-penned and self-absorbed sonnet to himself, reciting this piece of god-awful doggerel in his best Jack Webb-like monotone.

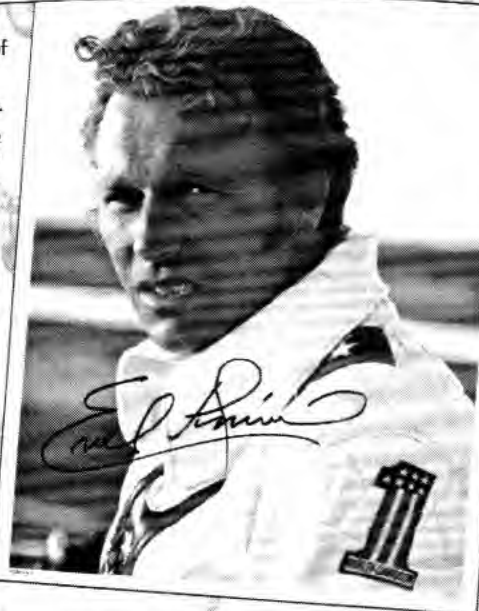
The overdubbed, cheesy strings, which seem to swell up out of nowhere, just add to the surreal effect. A sample of his philosophy: "I'm just like you and you and you and your wife/I need to be me and live my life." (Clever rhyme scheme, that.)

The other highlight of the album appears on side two; "The Ballad of Evel Knievel" in which an "Up With People" on sedatives glee-club breathless gush their hosannas to their suddenly messianic daredevil: "He can move a mountain/ He can calm a raging river/ Once he puts his mind to it/ There's nothing he won't try."

Back in my college days, a group of friends and I were so inspired by this hymn, we would hold hands, shut our eyes and sway back in forth in exalted communication with the Evel one. We would then each give personal testimonials of how the Evel one permanently changed our lives. (One friend had an especially moving story about how he saw Evel as a special guest star on an episode of *The Bionic Woman*. Once he saw Evel help out Jamie Sommers in an hour of need, he was never the same.)

Rumor has it that one of Bob Dylan's kids (not Jakob, the one who makes commercials) is interested in making a feature film on the Evel one. Could such a film, coupled with his new emergence in commercials (ESPN, Domino's Pizza, etc) inspire a new resurgence in all things Evel? A second coming of Evelmania? Stay tuned, as we all know, stranger things have happened.

© 1998 Alan Patterson



EVEL COLLAPSES AFTER HIS RECORD FAILS TO CHART

LETTERS Cont. from Pg. 30

way, well worth looking for.

- Telstar
Guelph, Ontario, Canada

Dear C&SM,

The first thing that comes to mind for me is there is no pop moog comp. Maybe the people that make these decisions don't think anyone can sit through 70 minutes and 28 tracks of fat, bubbly, juicy electronic madness. They're probably right! As a big fan of the Moog sound, putting together a collection of classic moog LP's was one of the first projects I put together with my new CD-R thingy. Here is the playlist. I did my best to exclude anything already on a CD. All vinyl is near mint and I'm very pleased with the results.

HARRY BREUER March Of The Martians "The Happy Moog" • HOT BUTTER Song Of The Naimo Trio "Popcorn" • RICK POWELL I Walk The Line "Switched On Country" • SID BASS Spanish Flea "Moog Espana" • CHRISTOPHER SCOTT Wives And Lovers "Switched On Bacharach" • ELECTRONIC CONCEPT ORCHESTRA "Grazin' In The Grass" "Moog Groove" • MARTY GOLD Norwegian Wood "Moog Plays The Beatles" • MORT GARSON Hair "Electronic Hair Pieces" • CLAUDE DENJEAN Sugar, Sugar "Moog!" • ENOCH LIGHT Marakesh Express "Permissive Polyphonics" • HUGO MONTENEGRO You Are The Sunshine Of My Life "Hugo In Wonderland" • GIL TRYTHALL Polk Salad Annie "Switched On Moog" • Nashville Gold • DICK HYMAN Time Is Tight "The Age Of Electronicus" • THE ZEET BAND Moogie Boogie "Moogie Woogie" • RON FRANGIPANE Smile A Little Smile For Me "Rated X For Excitement" • CHRISTOPHER SCOTT Wishin' And Hopin' "More Switched On Bacharach" • ELECTRONIC CONCEPT ORCHESTRA Je Taime... Moi Non Plus "Electric Love" • GERSHON KINGSLEY Nowhere Man "Music To Moog By" • MORT GARSON The Ride Of Aida (Voodoo) "Black Mass Lucifer" • CLAUDE DENJEAN Honky Cat "Open Circuit" • ENOCH LIGHT What The World Needs Now Is Love "Spaced Out" • HUGO MONTENEGRO Porcupine Pie "Neil's Diamonds" • RUTH WHITE Polka From The Age Of Gold "Short Circuits" • RICHARD HAYMAN Dansero "Genuine Electric Latin Love Machine" • GIL TRYTHALL Folsom Prison Blues "Switched On Nashville - Country Moog" • THE MOOG MACHINE Spinning Wheel "Switched On Rock" • WALTER CARLOS What's New Pussycat? "By Request" • WALTER SEAR Hey Jude "The Copper-Plated Integrated Circuit: Plugged-In Pop"

- Ford Shacklett
San Francisco, CA

Dana,

You asked for requests of albums never before on CD. I would love for Sally Field's *Flying Nun* album and singles to be reissued. The strangest song I've heard lately is "New York, New York" sung by Strawberry Shortcake, from the delightfully awful album "Strawberry Shortcake LIVE!" on Kid's Stuff Records. I collect mostly children's records, so let me know if you want to explore that particular valley of the cool and strange.

- Greg Ehrbar
wonder@aol.net
via the internet

Dear Dana,

Re-reading old issues of the mag, I was intrigued by a comment in passing in the #7 issue's Michael David Toth interview of Dick Hyman. He says "Regarding your honky-tonk piano album fad in the days of Knuckles O'Toole and your other aliases..." Well, when I think of all the presumed "hokey" Knuckles' albums I've passed up out of ignorance...well, I don't pass them up anymore and got to wondering: What were some of his "other aliases"? Do you know? How about other Cool and Strange personalities, did they use other aliases?

I really think you or someone (in the know) should do this article. Of course, it'll mean you won't be able to find any more Knuckles' albums, but what the hey... Can't believe you've done 10 issues already! Too cool!

- Ross Hartsough
Honesdale, PA

Dear Cool and Strange,

Many thanks for the Stan Freberg interview issue. I wasn't sure it was one of the back issues available and was going to request

that you xerox it for me. A number of years ago I took "sick" from work and sat around with a couple of beers and comic books and watched TV. I turned the dial around and came to THE BENNY HILL SHOW. I was never really a fan of his. I was addled (i.e.: drunk) and not really going to go anywhere, so I watched. He did Freberg's "John and Marsha" routine, exactly copied it except for the music. The credits did not credit Freberg at all. Benny Hill was credited as the writer. Hill was notorious for "borrowing". A couple of years ago I wrote to Rhino Records after the Capitol Collector's series of Freberg's came out. I suggested they do a collection of some of the "B" sides and the "hard to find stuff". I once saw an advertisement for a Freberg single called "Swimsuitsmanship". The dealer wanted \$50 for it. A bit steep in my view. The information on the film "Geraldine" and the routine "Flaming Lips" was new to me. I hope the film still exists.

I have a book that says that after Freberg did the Johnnie Ray parody "Try", Stan had to keep his schedule arranged for a few years in order to avoid accidentally meeting Johnnie Ray. Freberg was unsure of how Ray would react. If Freberg was going to do a video anthology, I was wondering if it would include the long unseen "Chinese New Year's" special he did that was sponsored by Chung King, aired two or three times, last time in 1963 or thereabouts, or the TV pilot called "Frebergland". I've got to get myself off to work. I have other information to respond to (such as the tape I have that someone dubbed for me of the Jerry Samuel's second Napoleon album...it's about an hour long.)

- Robert Sirignano
Wilmington, DE

Aloha Dana,

Thanks for the #10 issue of Cool and Strange Music. I especially enjoyed the article on Esquivel and the centerfold of Hula girls. I also look forward to more articles on exotic music. Why didn't you tell me you were looking for Hula girl record covers? In my collection of about 2000+ Hawaiian LPs, I probably have a few hundred with Hula girl covers. Nude, semi-nude, etc. Keep the magazine coming!

- Wallace Pfeifer
Joliet, IL

Wallace,

Look for an upcoming article on the great music of Hawaii! I'm really getting into Hawaiian music, something that you can pretty much find in ANY thrift store.

Dear Dana,

Please send wheelbarrows of cash, rotating shift of porn starlets or whatever it takes to make Mr. Wilhelm Murg happy. His fine Bonzo Dog Band story (have you seen the Washington-based band, *Death Cab For Cutie* yet?) and his endorsement of Mr. Quintron's latest opus made me so happy, my wife had to beat the smile off my face with a meat tenderizer.

And as a former denizen of Western Pennsylvania, I'd like to shout out at Wayne, who is a gentleman, a scholar and an all-around nice guy. Congratulations on C&SM's second anniversary. May you have a song in your heart, and a spare set of phonograph needles; these days, both things are becoming increasingly rare.

- Jason Pettigrew
Cleveland,

P.S. Have I missed an article on the work of Laurie Johnson? Somebody's gotta redress the balance in the wake of that crap AVENGERS movie.

Hey Dana!

Here's my subscription renewal! Excellent still!! Three LPs I'd like to see on CD: 1) Roger Ruskin Spear - Both his LPs (Unusual and Electric Shocks) plus whatever else is out there. 2) Aoria - 1st LP (Aoria and X-ray photo on cover) '68? on Columbia 3) Mel Blanc - There must be hundreds of Mel Blanc tunes out there! Also Dana - I wrote to you about SICK ALONG WITH US - of course, you had a copy and teased me by putting a photo of the cover in the mag. Do you know where I can buy one? Or could you tape it for me? I haven't heard the album in over 30-some years now! I loved it back in 1964-ish! Help!

- Randy Ellis
PO Box 521
Bordentown, NJ 08505

P.S. I collect oddball Xmas things - I can't wait to see what you guys came up with.

Randy,

I don't own a copy of the SICK ALONG WITH US album - someone just sent me a photo of the cover, which I had in my photo file. I've printed your address in the hopes that someone will have pity on you, and send you a cassette of that album. Good luck and let me know how the search goes!

Hello C&SM!

I really like the magazine. I bought #7 from Continental Records, and got hooked. Through them, I joined their record club and got issues #5 & 6. Double good deal! Through my friend at HepCat in Orange, CA, I got #9. Now all I need are numbers 1-4 (good luck there.) Keep up the good work.

- Richard Beeman
Garden Grove, CA

Gents-

So "Mama Will Bark" was, in your (writer's) words, "a song that absolutely nobody dared to mention in any Sinatra eulogy?" Ring-a-ding-wrong! I'm attaching a copy of my Sinatra obit from the May 30th, 1998 Billboard, which refers specifically to that especially godawful piece of wax. Your writer Pat Reeder also bent Frank's comment about the tune slightly. The exact quote, to Tommy Thompson of Time (cited in "The Frank Sinatra Reader," a most swingin' anthology), was, "The only good it did me was with the dogs." Credit where credit is due? Keep up the great work. Your mag's a gas, and it was nice to see my friend Bro' Cleve holding forth on the magnificent Esquivel.

- Chris Morris
Senior Writer
Billboard
Los Angeles, CA

Hey Dana,

Just got though my first issue (#10), and I'm thrilled with the magazine. The article about Esquivel was great, and I thought your piece on Jean Jacques Perry was fantastic. It's rare to read a music magazine these days without feeling like the authors/editors/reviewers are just writing about the music because they get paid to do it, not because they love to talk about it. I can't remember the last time I had so much fun guessing what article would be on the following page. Congratulations on creating such an unusual and entertaining magazine! Thanks!

- Chris Santillo
Somerville, MA

P.S. I noticed that you reviewed record stores in Toronto in this issue. Have you already covered the Boston scene or is that feature on the way?

Chris,

Indeed, we are working on Boston coverage of the Cool And Strange Record Store Report for a future issue!

Dana:


I am a charter subscriber of Cool and Strange Music and have enjoyed every issue immensely. I have a weekly show at a club here called KNOCK KNOCK, where I play all kinds of Cool and Strange Music. A few articles which I would love to see are Lenny Dee, and Dan Hicks and His Hot Licks. My parents used to go see Lenny Dee play back in the sixties when he did the supper club circuit, and he's one of the crowd pleasers of my show...especially when you play the albums at 45 RPM! I also like mixing in stuff like the Mahavishnu Orchestra and instructional records. Newcomers don't know what to think, and the regulars come back for more! Keep up the good work! Any special deal for a lifetime subscription?

- Bill Bartling
Orlando, FL

Bill,

No lifetime subscription deals, but thanks for the compliment! Also thanks for the article suggestions; anyone else out there send Bill's article requests?

Dear Y'all at Cool and Strange,

I'm trying to find a copy of "The Turned On World of Mrs. Miller", by Mrs. Miller, on the Ameret (?) record label. After I heard her rendition of "Up And Away" a few months ago on a local station, have been looking for a copy ever since. I guess it's that vibrato of her's that really gets my goat. If you know if it's  52 been reissued or something, I'd love to know.

CD REVIEWS *Cont. from Pg. 17*



tween Rhino and Turner Classic Movies, *Swingin' in Hollywood* offers 21 cuts taken from appearances and outtakes by Tommy and Jimmy Dorsey's big bands in seven MGM musicals made between 1942 and 1945. Tommy, who specialized in ballads featuring his mellifluous trombone solos, and Jimmy, who smoked through rave-ups on sax and clarinet, led two of the most successful big bands of the time. Both brothers were at the top of their class as musicians, inspiring more than a few youngsters to pick up an instrument (or put one down in despair).

This CD includes two of their signature tunes—Tommy's "Song of India" and Jimmy's "Hawaiian War Chant," that would later be covered by Martin Denny, Esquivel, Enoch Light, and many others—as well as a few bars of Tommy's most famous number, "I'm Getting Sentimental Over You" as the intro to the first cut, "We'll Get It." The musicals these performances come from are mostly well-forgotten: "Ship Ahoy," "DuBarry Was a Lady," and "I Dood It," all starring Red Skelton; "Lost in a Harem," an Abbott and Costello comedy set in French Foreign Legion-land; "Broadway Rhythm," a revue including Nancy Walker (Rhoda's mom) performing "Milkman, Keep Those Bottles Quiet;" "The Thrill of Romance," a Van Johnson/Esther Williams flick; and "Girl Crazy," a mutation of Gershwin's Broadway hit into the last Mickey Rooney/Judy Garland picture. Likewise, it's doubtful that many listeners have been yearning for the release of cuts such as "Katie from Haiti" or "National Emblem March."

As Will Friedwald's excellent liner notes point out, some solid jazz performances do occasionally slip out on "Swingin' in Hollywood." Both bands included some great and to-be-great names in jazz—Buddy Rich, Buddy de Franco, Dodo Mamarosa, and Ziggy Elman—as well as two of the era's best arrangers, Sy Oliver and Sonny Burke. In the end, however, none of these factors by itself sells "Swingin' in Hollywood." For fans of Hollywood musicals and big band completists, this CD is worth checking out. Mainstream exotica fans, though, can find better ways to spend their listening dollars. (Rhino Entertainment Company, 10635 Santa Monica Blvd., Los Angeles, CA 90025-4900) —Brad Bigelow

Various Artists • *Legends of Ukulele* Rhino Records R2 75278



With the release of "Legends of Ukulele," from Rhino, we could be swimming in ukemania quicker than you can whistle "My Dog Has Fleas!" Perhaps that's an alarming prospect for the uninitiated, but this is your chance to get over your uke-phobia. "Legends of Ukulele" is a compilation of some of the finest uke masterpieces by some of its greatest practitioners, covering 70 years of ukulele history. Lovingly assembled by Jim Beloff, former Associate Editor at *Billboard* Magazine and now guru of the late 20th century Uke Renaissance, this collection brings together an impressive variety of styles, genres and techniques.

Leave your "plinky" preconceptions behind and savor the lush chord melodies and sweet lines of finger-picking in Ohra San's "Little Grass Shack," Nelson Waikiki's "Misty," or Beloff's own "For the Love of Uke." Then strap yourselves in, as the rollicking strums of Johnny Marvin on "12th Street Rag," Cliff Edwards on "That's My Weakness Now," and British-uker George Formby on "My Ukulele" will have you out of your chair and air-uking in no time. "Uke Said It," by Roy Smeck, a stringed-instrument virtuoso from the days of Vaudeville, is another gem. Smeck's technical brilliance alone is stunning (you'll want to break out the headphones for this one!), and the rich textures he produces from a soprano ukulele will leave you wondering why guitars need two extra strings!

From the cool ukulele-jazz of renowned studio bassist, Lyle Ritz; to the bluesy soloing of Hawaiian pop star, Troy Fernandez; to the postmodern arrangements of The Ukulele Orchestra of Great Britain; the ukulele today shows no signs of weakening after a career in popular music spanning nearly a hundred years. And, yes, Tiny Tim's here too.

(Rhino Entertainment Company, 10635 Santa Monica

Bld., Los Angeles, CA 90025-4900)

—Dave Wasser

The City of Prague Philharmonic • *Titanic: The Essential James Horner Film Music Collection* Silva America SSD1089



On this 2-CD collection, The City of Prague Philharmonic, conducted by Nic Raine, have re-recorded 22 scores from 20 movies composed by James Horner. His resume includes the soundtrack scores for *Apollo 13*, *Deep Impact*, *Braveheart*, *Legends Of The Fall*, *Glory*, *Star Trek II: The Wrath Of Khan* and...maybe you've heard of it...*Titanic*, among many others.

These are typically slick, commercial scores for movies that are equally so. All the themes are obvious cues for specific scenes (action, panoramic opening shot, tearjerking pathos, nighttime danger, romance on the high seas, etc.), and bear the usual trademarks of overblown, high-budget soundtracks, with nothing too cool, strange or weird to ruin the streamlined veneer of it all. That's entertainment, as they say, and it stays the course of big production themes that blow out of high tech theater speakers with High Definition/Dolby attack.

Close your eyes, turn the volume up, and you can easily imagine that you're out shopping for a home theater system! High production values aside, it's only when the composer forsakes the territory he understands so well, that it becomes clumsy. Like utilizing rock instrumentation weakly—(*Field Of Dreams*) or synthesizers (*Red Heat/Russian Streets*), which comes off like a Tangerine Dream album from the '80s, played at 45 rpm.

It's one thing to address a composer's work in an impressively executed and recorded 2-CD set. But as the word *TITANIC* takes up one fifth of the cover, and there are but two tracks from the film included (yes, one is the symphonic version of "My Heart Will Go On"), its integrity becomes somewhat challenged. That's entertainment, as they say... (Silva Screen Records America, Inc., 1600 Broadway, Suite 910, NY, NY 10019)

—Seth Wimpfheimer

Combustible Edison • *The Impossible World* Sub Pop SPCD 431



A trip to Utopia should make you forget the dreariness of the world around you. And with *I, Swinger*, Combustible Edison slipped us behind a hi-fi, propped a cocktail in our hand, shook us out of a scare-stupor and invited us to step into a new world of elegance and exotica.

Theirs was a concoction evoking the likes of Les Baxter whose music had the ability to make the moon as habitable as a suburban living room. Wipe the moon dust off your CD player again, friends, because after a year of recording, CE has landed on earth again. Unfortunately, instead of being the centrifugal force of the Lounge culture, this release may prove that CE is now no more than a mere satellite.

With *The Impossible World*, Combustible Edison prove they are still masters of shaking the ingredients of novelty, mixing elegant, infectious passages with dashes of old school exotica. The arrangements seem uniquely crafted to cater to the Lounge-a-phile's thirst for sophisticated cocktail music. But an electronic nebula of sounds and samples (courtesy of soundscape engineer Scanner) swallows up the band's creativity, and only a part of what is Combustible Edison seems to exist here.

Miss Lily Banquette's token hypnotic charm becomes trapped in a dimension of overdone production. The carefully crafted musical style of CE become trite and stale, getting tangled up in cheesy effects and annoying synthesizer sounds. There are moments when the band's eclectic talents shine through the electronic murkiness, such as "Cat-O-Nine-Tails," which manages to whip CE's quirky appeal to life again (a toast to Brother Cleve and the Millionaire on saving this one), but the remainder of the songs seem to have been victimized by feats of synthesized bungling. Combustible Edison have always successfully transported us out of our living rooms to some otherworldly utopia, but don't be surprised if you find yourself falling asleep on this vehicle to paradise. (Sub Pop, PO Box 20645, Seattle WA 98102).

—Giancarlo Davis

Dead Ringer • *Atomic Cocktail* Wowsville Records DR-1001



Somewhere between a steamy hot bath and a luscious cool cocktail is Dead Ringer, one of Los Angeles' premiere jazz outfits. Direct from the Heartland of lounge, this quartet's latest output is best listened to when nursing a hangover, trying to forget all of last night's regretful occurrences. Like the sweet tang in a cosmopolitan, vocalist Kathleen Frasca's bittersweet voice (evoking the likes of Lavay Smith and Connie Champagne) floats almost effortlessly to the top of all of the covers on *Atomic Cocktail*. It's obvious that Frasca has been abandoned on the same barstool as June Christy and Julie London (misty, my dear, misty), but there's a bright clarity in her singing that seems to carry the secrets to life's most intricate riddles. The trio (Ron Rennells on guitar, Marty Butwinick on bass and Steve Matyas on drums) is nothing short of mesmerizing: it's a little something cool to keep your eardrums chilled.

Despite its name, Dead Ringer sounds like nobody else in the field. The band is invariably refreshing, in that it's a side-step from the onslaught of jump swing bands whose trumpets and trombones have blown most of the old school lounge bands off of the main stage. This is lounge in its finest hour; where pieces by Porter, Rogers and Hart and Gershwin become pure synaesthesia, a wonderful world of sound goes down as easily as a perfect martini. Most of the songs wax rhapsodic, from Ruby and Bloom's plucky "Give Me the Simple Life" to Jobim's languid "Desafinado" to Dennis' melancholy "Angel Eyes."

It would appear that many lounge bands out there may well benefit from listening to Dead Ringer, who seem to eschew the indulgence in production and synthetics for a cleaner, simpler, yet more sophisticated sound. So sit back: this is music for you, a beanbag, a cocktail and the irrepressible rhythm in your toes.

(Wowsville Records, 819 East Palm Avenue, Burbank, Ca., 91501)

—Giancarlo Davis

George Shearing • *Black Satin/White Satin* Razor & Tie RE 2164-2



A starchy sociologist doesn't need to tell us there are many degrees of separation between The Romantic (hopeless or otherwise) and romance itself. Most of us that bat our eyelashes or go slackjawed with the French or Italian singing waiter (or waitress) at once crooning some sentimental rustic elegy know by now that love can't be bought for a healthy tip. If your libido is about to go limp at this point, relax. George Shearing has just entered your life, and, if you listen, is willing to stay for a night cap.

On this two record disk (*Black Satin* and *White Satin*), George has both seduction and romance constantly at the tip of his fingers, and his keyboards (acoustic, electric, and battery-operated) sets the whole room fluttering and vibrating faster than a bed with a coin slot. *Black Satin* is the seductive side: It's the femme fatale coming straight at you with that dark gleam in her eye. Tracks such as "If I Should Lose You" and "Nothing Ever Changes My Love for You" are nothing less than mamba aphrodisiacs, complete with a string section tethering the mood and a titillating bongo to keep it from losing interest. Other tracks, such as "Moon Song" and "Starlight Souvenirs" are symphonic rhapsodies that will make any heart go vibrato. *White Satin* goes past the "Getting-to-know-you-phase," and is best listened to before (much before) the token cigarette. This side proves to us that Laura is not only a dream, but also a flesh-and-blood girl (and one who has needs, too). And Shearing's version of "Dream" can be easily made flesh with his electric keyboard and a bottle of champagne. Quite simply, with both *White Satin* and *Black Satin*, Shearing has proven here that his music feels better around a nude body than a satin robe. (Razor and Tie Entertainment, PO Box 585, Cooper Station, New York, NY, 10276)

—Giancarlo Davis

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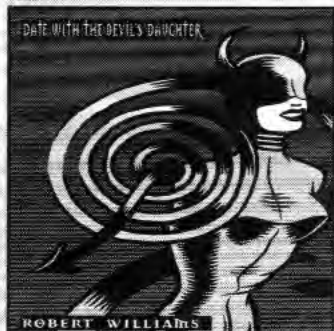


Vince Kosa

• Nothing On Earth

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Robert Williams

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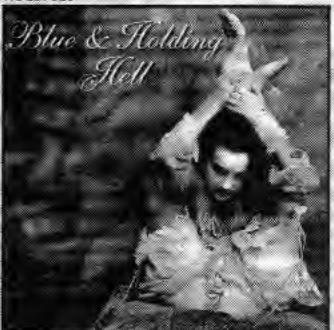


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Records Roasting on an Open Fire

COOL & STRANGE MUSIC! FOR THE HOLIDAY SEASON

by Wilhelm Murg



Some of the biggest selling records of all time have been marketed for the holidays, like Bing Crosby's "White Christmas," Gene Autry's "Rudolph The Red-Nosed Reindeer," and THE PHIL SPECTOR CHRISTMAS ALBUM (affectionately used in the opening of my favorite holiday movie classic, GREMLINS.) We all know these recordings, since they are jammed down our throats every December while we wait in line for the temporary cashiers to figure out how to run a credit card through the machine-thingy.

One big holiday hit, no matter how stupid it is (like "Jingle Bell Rock,") can rake in serious green every December until the end of time. The older a piece of crap gets (like "Jingle Bell Rock,") the more "nostalgic" it becomes. That's why recording artists of every generation, in every genre, have tried to pick up some extra Christmas cash by releasing a Christmas record; James Brown, Spike Jones, The Ventures, Bobby "Boris" Pickett, Slim Whitman, Esquivel, The Muppets, John Lee Hooker, Dickie Goodman, Run-DMC, Herb Alpert & The Tijuana Brass, Joe Tex, The California Raisins, Fats Waller, Buck Owens, Kate Bush, Basil Rathbone... Ah, the memories, the memories...

Even atheistic grinchies like John Lennon have hopped into the sleigh to cut a record for the holiday rush. Here are a few of my personal, somewhat obscure favorites that I listen to while I aim at begging Santas and play demolition derby in the mall parking lots.

Most people have a pretty strong opinion when it comes to the high and squeaky sound of **The Chipmunks**. Some find "The Chipmunk Song" to be the yuletide equivalent of chewing aluminum foil after having had a root canal. However, Alvin, Simon, and Theodore, inexplicably re-recorded the song during the social unrest of the late 1960s with their psychedelic-boogie labelmates **Canned Heat** (available on the UK import

LET'S WORK TOGETHER: THE BEST OF CANNED HEAT) Canned Heat was the real deal when it came to West Coast Technicolor blues. Co-founder Bob "The Bear" Hite was a rabid blues scholar and collector with 20,000+ records in his personal archive, which he wrote about in the fanzine he

standard version of "The Chipmunk Song," then goes into an argument between Alvin and "The Bear", who wants to use the studio to record a Christmas boogie. Hite probably also wanted to punch his manager for getting him into this mess, but we don't hear that on the record. It goes into Heat's boogie, with Alvin jumping in, out of rhythm. The song stops, another argument ensues, The Bear starts the song again and finally, fades out with a successful duet with Alvin. Ironically, this recording is more representative of Heat's sound than their famous laidback hits. I've noted before, in this publication, that twisted music connoisseurs can turn any album into a Chipmunk record by simply kicking the speed up to 45 rpm. This is especially useful for going through those painfully sweet X-mas albums your parents have stored up in the attic. However, playing a *Johnny Mathis* album at 78 rpm could rip a hole in the time/space continuum.

If your fascination with high-pitched, annoying voices is still unsatisfied after a few Chipmunk records, check out the prepubescent yelps of future pseudo kiddy-porn actress Pia Zadora in "Hooray For Santa Claus," by Milton Delugg & The Little Eskimos. The song comes from the 1964 holiday conspiracy classic **SANTA CLAUS CONQUERS THE MARTIANS**, a film usually mentioned in the same breath with such legendary, inept crowd pleasers like **PLAN 9 FROM OUTER SPACE** and **ROBOT MONSTER**. The plot is about the alien abduction of Santa by Martians who sport flexible propane tubing in their headgear, and are aided a robot with a mail-slot in his stomach. The guy playing Santa *Captain Kangaroos* the role to death. Most people start rooting for the Martians halfway through the film (or at least an otherworldly anal probe to knock the Ho-Ho-Ho out of the guy playing Santa.)

The little green Martian in the film was played by



founded. The band racked up two major hits, "Going Up The Country" and "On The Road Again," played at Woodstock, recorded with John Lee Hooker and Little Richard, and were highly respected for their insight into the blues. However all of that was thrown out the window on this duet with Ross Bagdasarian's laughing gas-voiced alter egos.

This unusual battle of the bands record begins with the



Zadora, who later (as a short adult) gained notice for her portrayal of the incestuous, naked teenage jailbait in such films as *BUTTERFLY* and *THE LONELY LADY* (readers wishing to research this matter further are directed to the October 1983 issue of *PENTHOUSE*.) "Hooray For Santa Claus" is done as a twist arranged for trumpet, bass, drums, children's chorus, and jingle bells (in a vain attempt to simulate Spector's "Wall of Sound.") Pia and her little Eskimo pals are out-of-tune, especially when the key changes, which is forgivable since they're kids. However, it's hard to be as charitable to some of "rhymes" the grown-up lyricist pulled out of his ass: like rhyming "hooray" with "yea, yea," "mistletoe" with "Ho-Ho-Ho," and "ring" with "ting-a-ling." My favorite couplet is "He's fat and round but, jumping jimmies / He can climb down any chim-i-ney." Combine all that with a flashback-inducing rhythm that conjures up a body-painted Goldie Hawn frugging in a bikini, and you get the idea. The carol was originally released as a single. It was also available on the Rhino LP *THE GOLDEN TURKEY ALBUM: THE BEST SONGS FROM THE WORST MOVIES*. However, to get the full effect, you really need to rent the video.

Being an only child, my favorite memories of the holidays have always been the amazed look on my dogs' faces when I would slap the batteries into a noisemaking toy. I've always associated dogs with the season, so one of my favorite recordings of all time is *The Singing Dogs'* early 1960's release "Jingle Bells," which usually gets played about once a year on the radio. Unlike the Singing Cats CDs from a few years ago, *The Singing Dogs'* record is far more complex than just a sampled animal noise played on a digital keyboard. The engineer figured out which "notes" the various dogs were barking, then edited them together to make a melody. It's a virtuosic example of studio editing that took a few precious weeks out of someone's life. The dogs are completely in tune as they sing "Woof, Woof, Woof... Woof, Woof, Woof" in place of the words "Jingle Bells, Jingle Bells." The only breed I can definitely identify is the unmistakable baritone "woof" of a Saint Bernard for the "all" in the line "...all the way." This classic track is available on Rhino's *DR. DEMENTO PRESENTS THE GREATEST CHRISTMAS NOVELTY CD OF ALL TIME*, along with such other yuletide chestnuts as the original version of "The Chipmunk Song" and Cheech & Chong's "Santa Claus and His Old Lady."

For something more adult, there's Martin Mull's "Santa Doesn't Cop Out on Dope." Mull, the great actor/comedian and painter (or, for those of you too young to remember the '70s, that old dude in the film *Sabrina*.) originally released this to radio stations in 1972. Personally, I considered Mull to be a national treasure, but some find his humor a little smug. Well, on this track it's Mull at the height of his smugness. He mixes a cynically tongue-in-cheek anti-drug message with a warm, full-blown, early '60s-styled holiday production. The outcome is like some unholy cross between a Perry Como

record and *REFER MADNESS*. "On Donder! On Blitzen! But never on smack!"

One great overlooked holiday novelty recording is *National Lampoon's "Kung Fu Christmas"* from *NATIONAL LAMPOON'S GOODBYE POP*. This 1975 masterpiece was written by a group of people who were about to make comedy history on a little show called "Saturday Night Live." The lyrics were written by Brian Doyle-Murray, Bill Murray and the late, great Gilda Radner, with music written and arranged by Paul Shaffer. While the title is an obvious send-up of Carl Douglas' 1974 hit "Kung Fu Fighting," the music of "Kung Fu Christmas" is a perfect blending of over-orchestrated 70s' soul ballads, and Spectorian production values. The lyrics, beautifully moaned by David Hurdon and a Spinners-like backup group, are a twisted mixture of socially relevant lyrics about life in the ghetto and blaxploitation imagery worthy of Dolemite himself.

"Santa Claus makin' the 'Soul Train' scene, slickin' down his beard with Afro-Sheen - Eenie, meenie and mine-moes, frost in the ghetto and snow up your nose..."

Unfortunately, one can't have everything; the Fu lyrics at the end are covered up by Radner and Christopher Guest's absurd pillow talk that sounds like something from a Pam Grier movie. You can barely make out "Baby, baby, make your day complete, with lightnin' hands and lethal feet. Lavender caddy and Superfly clothes, Kung Fu fightin' under mistletoes..." Search for this one!

Not all X-mas music comes out of the pop genre, even though it might seem like it by the time December 25th rolls around. Some interesting stuff can be found in other sections of the used record shop. *Sonny Boy Williamson* was a demon-possessed, old school, razor-packin' bluesman. Known as "The Goat" for his sinister looking goatee, Williamson was as famous for his gruff, surrealistic raps as he was for his evil harp blowin'. "Santa Claus," cut for Chess in 1960, made about as much sense as anything else the man recorded. He uses the phrase "Santy Claus" in place of the word "present," which only makes the song that much more absurd. The "story" is about his "baby" buying him what he needs for "Santy Claus." She hides it in her "dresser draw."

"Waaa that started me to ramblin', lookin' all in my baby's dresser draws, tryin' to find out what did she bought me for Santy Claus."

It goes on with the landlady seeing him pulling out all of his baby's dresser drawers. She calls the police on him, but even when the law arrives, Sonny Boy continues pulling out drawers. The song, like everything else Williamson recorded, is subliminally obscene, at the very least. It's available on Rhino's *BLUE YULE*, but trust me, you need to ask Santy for the two-disc *ESSENTIAL: SONNY BOY WILLIAMSON* from Chess.

Coming out of Tacoma, Washington with their hands in the pockets their black leather jackets, *The Sonics* absolutely defined the garage-punk pose in the mid-1960s. Every song they recorded was a grungy, snotty, three chord, three-minute, over-amplified wonder. Their attitude came on so strong that it sounded like they broke into a pawnshop, stole some gear, held up a liquor store, then picked the lock at the recording studio. Their nasty contribution to the legendary *ETIQUETTE CHRISTMAS ALBUM*, "Santa Claus" (set to the tune "Farmer John,") is about shoving the old man around while lead singer Garry Rossie spews out their want list, "Yeeeah, Santa Claus, I've been waiting so long, now don't you, don't you do me wrong, I wanna brand new car, a twanggy guitar, a cute lil' honey, an' lots of money." But apparently even Santa has a boiling point, as conveyed by the heavy echo on Rossie's yell; "An' just said 'nothin'! Nothin'! NOthin'! NOthin'! NOthin'! ... AWWW, NO! I'm gonna get nothin' for Christmas..." The song is an angry, black-leather carol from the shop class kids. It's available on Rhino's *THE BEST OF COOL YULE*.

For a more industrial holiday, there's the strange and con-

fusing classic from *The Residents*, "Santa Dog." In case you aren't familiar with the band, *The Residents* have recorded famous songs in such a manner that the listener can experience hearing what the songs sound like on heavy narcotics, even when stone cold sober. Their original music is extremely twisted, disturbingly funny, and often, unexplainably beautiful. Lyrically, everything is pretty free, often recorded in such a manner that it's hard to understand, yet you always get the idea that it must add up to something. The two-minute "Santa Dog" is all of the above. The music is a simple electronic melody. The lyrics are virtually indecipherable, but there seems to be a play on "God" reversed to "Dog" mixed with an out-of-tune version of "Jingle Bells."

"Ring, ring, ring, a wrong, wrong wrong, the snow up Santa's sleeves...ring, ring, ring, a wrong wrong wrong, the horsed and frosty words."

I've lived with this recording for over fifteen years and I'm still not sure what it's about. It's an annoying work of sheer genius.

Unfortunately, the most astounding lounge/holiday TV special of all-time has never been replayed, "Dean Martin's Christmas at Sea World," from 1977. I think it's one of those things that makes you question whether you are dreaming or having a nightmare from eating a big pizza pie. This holiday special was completely shot under the sweltering California sun. The Ding-A-Ling Sisters danced in red, fur-trimmed bikinis, while Dino swaggered around with a martini in one hand and a cigarette in the other. The highlight was Dino, comfortably numb, wobbling over the side of a tank while singing "Hark The Herald Angels Sing" to Shamu, the killer whale. I'm convinced that Dean died on Christmas Day due to the bad karma he built up doing this show. It was a perfect marriage of 70s' kitsch and the cutting edge of loungecore. Someone needs to release this thing on video.

There's a Daffy Duck cartoon where he pops out of a freezer as Santa and confuses Porky Pig and his dog, Lattimore, by getting them to sing a chorus of "Jingle Bells." As they sing, Porky looks over at the calendar and sees that it's July. I always thought that was a reference to how Holiday records, movies, and cartoons were made. In order to get a record out by Thanksgiving (the spiritual start of the commercial season) the performers usually had to record these songs in the middle of the summer with the air conditioning on full blast. The same applies to writing about holiday music.

So that's all for now. I have to go move the sprinkler in the front yard.

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(See review in this issue!)

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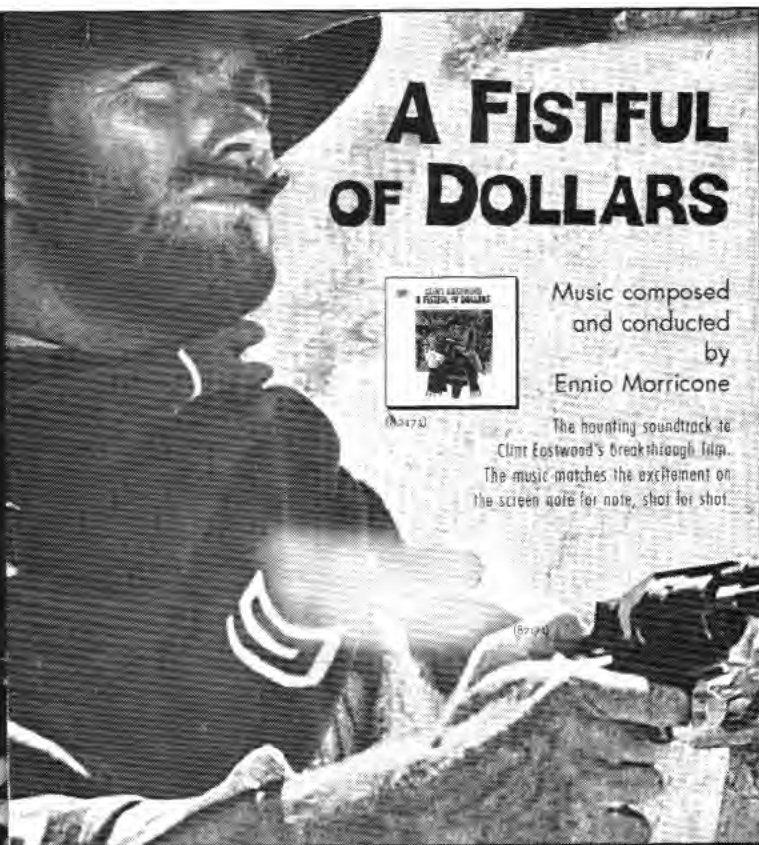
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THE MOST Flipped-Out KID'S RECORD OF ALL TIME

by Lara 7

The most flipped-out kids record of all time fits into the kind of "What the hell were they thinking?" category that also houses The Shaggs: a record whose brilliance is almost overshadowed by the sheer improbability of such a record being made in the first place.

"Dance to the Music: A Participation Album for All Children" by Bruce Haack and Esther Nelson (1972) is my favorite children's record, and it's also one of the most *unusual*, ever. This LP intrigued me when I found it in a thrift store, because the back cover says "Bruce Haack invented and built the electronic instruments he used to perform this album." If that weren't enough enticement, the other LPs listed that you could order from the label/artists included *The Way Out Record for Children*, described as "More fun in motion and sound and further exploration of the love in our universe," and *The Electronic Record for Children*, ("A theatrical vacation through inner and outer space"). These clues would lead you to believe you had found an electronic record with psychedelic leanings, but made for children. As improbable as that sounds, that's exactly what it is.

The music itself is mostly peppy and Moog-like. Think of the Perrey and Kingsley track "Baroque Hoedown" (a.k.a. "The Main Street Electrical Parade" theme from Disneyland), and you've got the idea. Although it seems to me that a children's Moog record is atypical for the time, the concept itself isn't too weird. The music itself is pretty cool, but nowhere near as strange or innovative as some of its electronic ancestors.

The funny thing about this record is that it really IS a children's activity record. Side One starts off with the classic "Hand Jive," except with new lyrics that take on new meaning in light of Bruce and Esther's seeming enthusiasm for psychedelics:

"Kick your nose, kick your hair, kick a football in the air, even if it isn't there, kick it with the hand jive".

One standard, here called "EIO" changes the familiar lyrics of "Old MacDonald had a farm..." to "New MacDonald had a *form*". The liner notes for this song say "Some people refer to your body as your form. Your form results mostly from the way your genetic programming programs you". Pretty deep for a children's record!

The album notes say "We find that our albums are turned on to by two year-olds and teenagers". One of the most impressive things about this record is that Bruce and Esther seem to strongly believe that children have a vast intellectual capacity. Judging by the intensity of some of the concepts on this record, I wonder if they believe it *too* strongly.

Their version of "Musical Chairs" is called "When the music's over". The premise is that you do the activity mentioned while the music is playing (such as

dancing, or hopping on one foot while holding the other in the air), and then sit down on the floor when it stops, then start over when the music starts again. One particularly poetic instruction is: "Next time the music's over, curl up in a ball, and when the music starts again, open up like an um-buh-rella!"

After a few rounds of this, each time the music

I was already floored. I don't have any hippie records aimed at adults that instruct me how to trip without LSD, and here's one for the two to-teen crowd!

Anyway, after we've avoided tripping on/with the furniture, we have some recitations of poetry, and then the instruction that everyone listening to the LP should go to the center of the room, gently touching one another and "Think of where you are, and who you are." This (and most of the prior rhyming couplets) is spoken in Esther's slow, calm, soothing voice. Then, out of nowhere, Bruce and Esther's voices become loud and piercing, and say simultaneously, in stereo with slight reverb:

"AT THIS POINT, SOME CHILDREN FEEL AS THOUGH THEY ARE ALL ONE CHILD, MADE OF MANY CHILDREN."

I cannot stress how freaky this sounds. I was freaked out, and I'm long past the fragile age(s) this is aimed at. While you're pondering this child made of many children, the electronic music comes in, gets faster, and fades out. It slightly resembles a psychedelic version of "If I Were a Rich Man" from *Fiddler on the Roof*.

This record is great because besides being entertaining on its own, it makes you ponder the zeitgeist of the '70s, and the personalities of adults that make records for children. I haven't yet decided if it's wonderful, pointless or somewhat frightening to incorporate mind-expanding, psychedelically-inspired concepts into children's records, but it's definitely fascinating.

This story has a postscript almost as unusual as the record itself. After discovering that my local public library had a few Bruce and Esther cassettes (dated 1989) available, I wrote to the label. Not only is Esther still running the label, this record (and others) are for sale on cassette. The address for a free catalog is: Dimension 5 Cassettes for Children, Box 403 - Kingsbridge Station, Bronx, New York 10463.

All the titles mentioned in this article are recommended; however, the "Fun to Sing" series of campfire-type songs will probably not appeal to many CSM readers. Checking the kid's section of your local public library may also yield pleasant surprises.

- © 1998 Lara 7

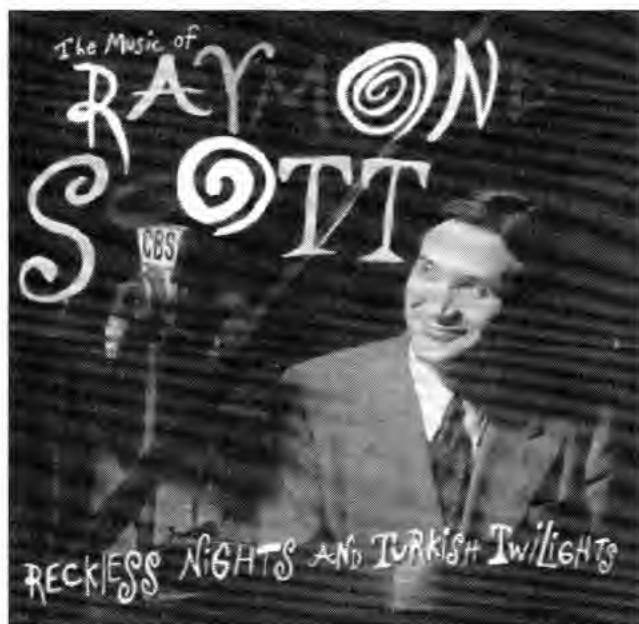


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stops. Bruce or Esther laughs. One laugh is this sly quiet laugh, the next is this INSANE cackle, one is a "yee-haw". If you've ever been around people who are in an excited altered state of consciousness, and noticed the way they giggle when someone is looking at them when the conversation goes quiet, you'll know exactly what listening to this part of the song is like. It makes the listener want to giggle, too.

Where this record gets most bizarre and innovative is on its standout track: "Soul Transportation". The track starts off with narration about daydreaming, or meditation or "soul transportation" being their favorite form of travel. "It's sort of biofeedback between you and your universe" they say, and suggest maybe repeating "a favorite word, or 'mantra'" would help you relax and start to travel. You're supposed to do this with a partner (or many partners) and "get inside each others heads." They suggest you close your eyes and "make sure there is nothing like furniture around you, so you don't *really* trip." At this point,



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(See review in this issue!)

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CD REVIEWS *Cont. from Pg. 43*

as-bright-as-he-thinks pompousness, Brak with his let-me-join-intoolunacy (Andy Merrill is again a standout with his stream-of-consciousness lyrical excursions), and Zorak, the smart and mean one—that's three complete slices of one fine pie. (Rhino Records, 10635 Santa Monica Blvd., Los Angeles, CA 90025) —David Greenberger

Various Artists • *Orbitones, Spoon Harps & Bellowphones* • Ellipsis Arts ISBN 1-55961-481-1



Since this is a sequel to "Gravikords, Whirlies and Pyrophones" (reviewed in C&SM #7), it's nearly impossible to avoid comparing the two CDs. So let's get it over with!

The biggest differences are in the packaging. The first release came in a large box holding a large hardback book and a CD inside a standard jewel case. This follow-up CD is in its entirety the size of a jewel case, including the hardback book. The shrinking format is not a problem: there are still 96 pages of notes and photos, and the text is perfectly readable. In fact, the reduced storage space required is an advantage.

As to the contents, it's all more of the same: many obscure but clever musician/inventors, with one Legend (John Cage) represented. (Stomp, the New York group, may also be a legend someday. And Tom Waits is known in some circles.) But the others are welcome strangers to most of us. I think this second set contains a bit fewer "traditional" musical sounds ("traditional" melodies and harmonies), but there were also a bit fewer really bizarre tracks. By all means, keep the book handy when you listen. You'll enrich your listening tenfold by keeping track of how the sounds are created.

In a couple cases, I was overwhelmed with the feeling a video was really necessary to sufficiently benefit from the performances. (In the case of the music of Stomp, a video IS available, and highly recommended.) But usually, the descriptions in the booklet feed the imagination enough for you to "see" the whistling stunts and other instruments in action. Many of the tracks are actually quite beautiful. And, yes, this volume ends with a "cartoon," the Can Can played by Leonard Solomon and his Majestic Bellowphone, which combines the worst features of the pipe organ and the bicycle horn. Great stuff! The book contains several pages of resources, such as lists of additional CDs from these artists and addresses for their Web sites. (Ellipsis Arts, 20 Lumber Road, Roslyn, NY 11576) —Ted Hering

Raymond Scott • *Reckless Nights and Turkish Twilights - The Music of Raymond Scott* • Basta 30-9073-2



Back in 1992, Columbia Records issued THE definitive collection of the inimitable music of Raymond Scott. Somehow, because we live in an imperfect world, that CD was withdrawn. 'Tis time to rejoice: it's back and better than ever.

At first glance, it's exactly the same program as before, just remastered for better sound. Turns out that "Oil Gusher" and "AI An Arabian House Party" have had different takes substituted to give us what producer Irwin Chusid calls superior performances. No argument here; just a note that completists will now want to own both CDs! The sonic differences in this new remastering are subtle, but Basta's version definitely allows you to get one step closer to the music. Columbia was aggressive in removing the noise from these 1937-1940 recordings. Basta has been a bit gentler, which is for the best. My brain can still filter out noise better than any computer, and Basta's mastering lets more subtleties through (the celesta in "The Toy Trumpet" sounds much more realistic, for example). At the same time, they managed to remove some spurious thumps from "The Toy Trumpet" and totally avoided Columbia's fade-in/fade-out of "Bumpy Weather Over Newark".

The CD booklet has been "remastered" as well. It contains almost exactly the same material as the original booklet—one photo of Scott circa 1960 in his electronic home music studio substituted for another (to be honest, it doesn't really look like Scott in Columbia's photo)—but it now looks like it

was put together by somebody with some sense. While Basta retains the general "feel" of the original (they are NOT out to fool anyone into thinking this is a brand new release), you can actually read this one. All the cutesy-poo affectations of the original have been dumped in favor of taste and real style. Raymond Scott, the man who practically defined cool and strange music. 22 original recordings. Definitive remastering. Get it. (Basta Audio/Visuals <http://www.basta.nl> Distributed in the U.S. by Allegro - (503) 257-8480)

—Craig Andersen

Various Artists • *The Best of Anime* • Rhino R2-75514



A collection like this is difficult to review. Fans of the genre will probably not need a review, other than to find out if the collection is well put-together. It is - this is Rhino, after all - plus, you get your choice of either *Speed Racer* or *Cutey Honey* "cels" as cover art. The biggest bonus for

the fan, in my humble opinion, is the informative booklet written by none other than Fred Patten. The three "oldies" (*Astraby, Gigantor, Speed Racer*) included here are essentially the same as on TVT's TV's Greatest Hits collection. Those, plus *Sailor Moon*, are the only English-language songs here; the other 12 are in their original Japanese.

Will non-fans be interested in such a collection? It is not a "definitive" overview of Japanese animation (how could it be, without "my show"?—although I did smile at the obvious similarity the *Sailor Moon* theme bears to my favorite English-language theme). Without the benefits of the characters and the animation, one is left with merely a collection of well-crafted pop tunes in a foreign language. Pleasant listening, but no breakout hits.

Returning to the fan perspective, I sought to overcome my biases by soliciting some comments from an anime fan who goes by the name NekoMancer: "I appreciated the [nearly] chronological sequence of the themes. They did a terrific job of choosing the songs; I have a particular fondness for 'Lum's Love Song' [from Urusei Yatsura] and 'Active Heart' [from Gunbuster] because I enjoyed the anime so much. Overall, this is a great CD, and I hope this means Rhino will be bringing us more anime soundtracks." I hope so too. (Rhino Records, 10635 Santa Monica Blvd., Los Angeles, CA 90025) —Kimba W. Lion

The Beau Hunks • *The Modern American Music of Ferde Grofé* • Basta 30-9083-2



Basta CDs are such beautiful works of art, they make me want to kiss somebody. The music on this CD was written between 1924 and 1931, and you would swear the cover art was from the same time period. The subtleties that went into it make me long to be back in that line of work (so I could steal some ideas!). Plus, the amount of info on Ferde Grofé inside the book is hard to come by anywhere else.

For much of his career, Ferde Grofé was the arranger for Paul Whiteman, and he did the orchestration for Gershwin's Rhapsody in Blue. As a composer, he is best known for the "Grand Canyon Suite". Nothing to sneeze at, but there are more than two dozen other compositions to his credit. And if you know the "Grand Canyon Suite", you know the kind of music-with-personality to expect from these unfamiliar works. Snippets of Americana—as Grofé said: "Our land is rich in music, and if you listen you can hear it right now...surging forth, singing up to every one of us." (And how unfamiliar are these pieces? The first work on this CD, "Broadway at Night", is quite probably a first recording.)

The Beau Hunks like to call themselves a "documentary orchestra," because of their great skill in re-creating the arrangements and sound of the time this music was written. And it is a fair description as far as it goes—they give us state-of-the-art recordings that capture the atmosphere and timbre of 1930s recordings. Really incredible work. But the words "documentary orchestra" do not convey one very important thing: they like this music. Fortunately, that becomes obvious when you hear them play.

(Basta Audio/Visuals <http://www.basta.nl> Distributed

in the U.S. by Allegro - (503) 257-8480) —Craig Andersen

Various Artists • *Angels in the Mirror: Vodou Music of Haiti* • Ellipsis Arts... 4120 (CD & Book)



In the late '60s Mercury Records released a remarkable album by a singer named Exuma. The album, which soon became a lost gem, was a highly evocative glimpse into the world of the mysterious and somewhat forbidding world of Caribbean voodoo and other 'black

magic' rituals. A second album on the label came out in 1970 which, although worthwhile, was not quite up to the same level. Exuma's subsequent releases for another label had none of the spellbinding qualities of those first two albums. Of course, Exuma's albums consisted of original songs and were high-quality studio productions featuring a band of back-up singers and percussionists. To some extent, Exuma's music perpetuated some of the negative stereotypes of voodoo, and so can't be considered authentic. For that, one had to go to field recordings such as those released on Lyricard, Smithsonian Folkways, and Mini Records. Now Ellipsis Arts... has provided us with one of the best introductions to the genre yet.

African slaves sent to Haiti were barred by their French masters to take part in their ancestral religion. When they were forced to convert to Roman Catholicism, the slaves continued to worship their spirits secretly in the guise of Catholic saints. Vodou went on to inspire the only victorious slave revolt in the world and continues to be integrated into all aspects of life in Haiti: medicine, justice, social relations, the economy, moral codes, healing, etc. The 64-page book, which is replete with color photos, includes over 40 pages of essays, interviews, proverbs, and recipes, as well as 15 pages devoted to comments on the selections. Although there are references in the notes to the fact that people abandon themselves to possession by spirits there are many aspects of voodoo which are not mentioned and which aren't dispelled as myths in the notes, such as mystifying feats of human endurance or the animal blood offerings that can include twisting off the head of a chicken, or killing it in some other ritualistic manner. Neither does the book explain that this West African religion known as voodoo (from the Fon language) is called vodou in Haiti, obeah in Jamaica, and candomblé in Brazil.

The vodou ritual is generally sung from start to finish and the CD features plenty of undulating dance music, provocative and hypnotizing drumming, and a capella call-and-response singing. One street band performs on bamboo horns that each play a single note, thereby creating a melody when played together. The music on *Angels in the Mirror*, which is performed by musicians who are often called upon to perform at vodou ceremonies, is vibrant and pulsating but there isn't a great deal of variety. The collection is nonetheless quite possibly the most appealing primer on vodou music ever released. Portions of the proceeds go to The Lambi Fund, which supports much needed community-based projects. (Ellipsis Arts..., P.O. Box 305, Roslyn, New York 11576)

—Paul E. Comeau

Yma Sumac • *Yma Rocks* • ShamLys JOM-1027-2



Following a string of successful records that showcased the melismatic Ms. Sumac's wordless vocalizations against tracks of lush exotica, her 1971 reunion with arranger/keyboards/composer Les Baxter added a new component to the mix: a rock beat. "Yma Rocks" wasn't

about to unseat any of the contemporaneous rock bands, because at the heart of it were those shimmering vocals, all five octaves' worth, that are a style all their own, the accompanying beat notwithstanding. But that beat does offer a unique counterpoint.

Sumac and Baxter worked together on the 1950 "Voice of the Xtabay," for which Baxter led this orchestra. For the "Rocks" sessions, he put together an ensemble made up of guitarist Chuck Cowan, drummer Skippy Switzer, organist Richard Persons, and bassist Roger Cowan, with Baxter providing additional keyboard support. Orig-

===== 50



Exploring the World of SITAR-POP



by David Schafer

Byond the cold war bachelor-pad shenanigans where other cultures' were westernized into homogenous suburban lifestyle soundtracks, there was one instrument that stands alone, the sitar, which dates back to India 1965 B.C.. In 1965 *AD*, it was exotic-ised into pop-psychodelia. The initial marvel of the sitar could possibly be attributed to a couple of movies and individuals, though there were many record releases around the same

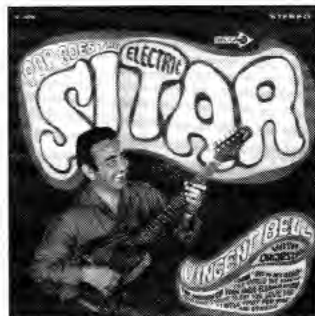


time in the mid-to-late 60's: the Beatles' movie *HELP!*, the movie *THE PARTY*, Gabor Szabo's LP

JAZZ RAGA, and Vinnie Bell's invention of the electric sitar and his LP, *POP GOES THE ELECTRIC SITAR* establish somewhat of a sitar timeline.

To summarize what I see as the spirit of the pop-sitar sound, here is a quote from the liner notes of the *LORD SITAR* LP: "Lord Sitar grooves with a contemporary blend of sounds that mixes the haunting, ancient celebration of the sitar with the exciting elements of *ROCK*. Lord Sitar takes the sitar out of the esoteric contexts in which it is usually heard, and brings it into a groove that all of us can dig."

Possibly the first pop-sitar merger was centered around the Beatles movie *HELP!* which came out in 1965.



I've read conflicting stories of how George Harrison came into contact with the sitar

during the filming of this movie. One is that while taking a break from filming, the Beatles were eating in an Indian res-

taurant where live music was being performed. George picked up the sitar and played along with the other musicians. The other is that George, already interested in Hindu practices, was simply fascinated with the sitar, which was being used by authentic Indian musicians to record an instrumental version of the Beatles' song "A Hard Days Right." to be used as incidental music for the soundtrack of the movie *HELP!*. He later purchased a sitar and after meeting Ravi Shankar at a dinner party in London he began to be tutored by Shankar in George's own home.

The incorporation of the sitar on the Beatles album *RUBBER SOUL* with the song "Norwegian Wood" was in late 1965, on which George played the instrument. George Harrison was possibly one of the first cultural connections between the traditional Ravi Shankar style and contemporary popular music.

Gabor Szabo's *JAZZ RAGA* was released on the Impulse label in 1966. Szabo plays the sitar on each song as he was enchanted with the sound of the sitar and felt as comfortable with Indian music as with his own. *JAZZ RAGA* creates and sus-

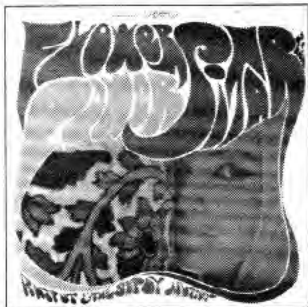


tains an almost trance-like feeling and at the same time elicits an undeniably hip sound that is partially contextualized by the cover which depicts Gabor strutting a Vespa scooter and playing the sitar to an adoring mod female. This album splices the characteristic easy jazz moods of Gabor Szabo with the contemplative instrumentation of the sitar.

THE PARTY (1968), is a very funny movie, directed by Blake Edwards and features a soundtrack by Henry Mancini. It's a prime example of a Hollywood



restaurant where live music was being performed. George picked up the sitar and played along with the other musicians. The other is that George, already interested in Hindu practices, was simply fascinated with the sitar, which was being used by authentic Indian musicians to record an instrumental version of the Beatles' song "A



alcohol-induced patriarchy run-amok as Peter Sellers plays a bungling actor from New Delhi who accidentally blows up an expensive Hollywood set. Intending to blacklist him, the studio head writes his name down on a slip of paper: a secretary assumes that the name is to

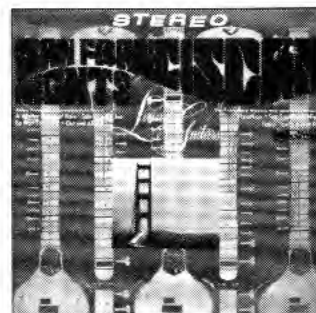
be added to a party guest list, and so the actor arrives at the home of the studio head who wants to kill him. It is on one level about loss of control and how the sensitive "culturally-other" guy gets the girl, played by Claudine Longet. The beginning of the film is a distorted, rather psychedelic scene of Sellers playing the sitar in his apartment prior to being invited to 'the party'. The sitar is heard throughout the movie and is on the RCA soundtrack. The instrumental version of THE PARTY theme features Bill Plummer playing the sitar, who also studied with Ravi Shankar.

Vincent Bell is known as a very talented studio guitar player



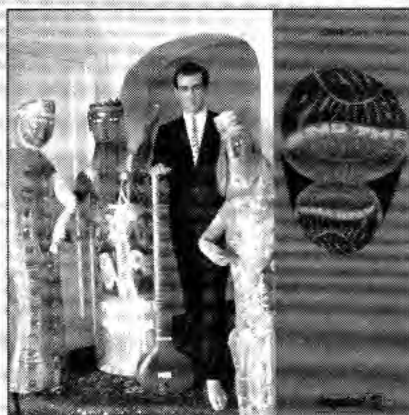
who developed one of the first twelve string guitars called the "Bellzouki". He is also known for his innovative arrangements and overall musicianship. He developed and invented the electric sitar, which is produced by CORAL. Bell recognized the potential for the "sitar sound," and it became synonymous with being an "in" sound very quickly. The original sitar is very complex to play and apparently cannot produce chords. Vinnie Bell provided the American version which is of course electrified, can play chords and is easy to play. It wasn't long before it was considered hip to reference the sitar or to incorporate it into average

arrangements to make it more "with it" or "now". Vinnie Bell has performed with many of the Enoch Light musicians, and it's common to hear him play the electric sitar on many of the Command and Project 3 records.

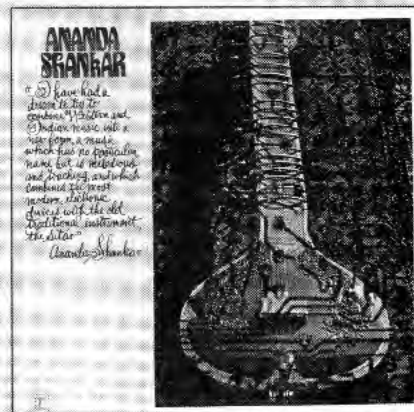


I have attempted to compile a sitar-pop discography. Most of the following LP's are complete sitar records where as a few others may only have one or two songs that incorporate the sitar. Contemporary bands such as CORNERSHOP and MORCHEEBA are also using and sampling the sitar and the In-Flight Entertainment 2 is a great sitar-pop compilation by The Karminsky Experience.

Great International Hits - Balsara and His Singing Sitar (World Record Club)
Pop Goes the Electric Sitar - Vincent Bell (Decca DL 74938)
The Corporation (Command RS 929 SD)
Raga Rock - The Folkswingers (World Pacific WP-1846)
A Love Affair with The Golden Leaves (Challenge Records CHS 624)
The Now Sound for Today's Lovers - Jackie Gleason (Capitol SW 2935)
Funky Sitar Man - Ravi Harris and the Prophets (Barely Breaking Even BBELP 002) 1997
Curried Jazz - Indo-British Ensemble
Sound of Sitar - Chim Kothari UK (Dream DML 1002)
San Francisco Nights - Living Guitars (RCA Camden CAS 2192) 1968
Let it Be and Other Hits - Living Strings (RCA Camden CAS 2425) 1970
The Lotus Palace - Alan Lorber Orchestra (Verve V8711)
Impressions of the Middle East - Herbie Mann (Atlantic 1475) 1967
London By George - George Martin and His Orchestra (United Artists UAS 6647) 1968
Double Quintet Indo Jazz Fusions - Joe Harriot, John Mayer (Atlantic 1482)
Indo Jazz Fusion Etudes - John Mayer (Sonet SNTF603)
Indo Jazz Fusions II - Joe Harriot, John Mayer (UK EMI SX 6215)
Pop Explosion - Sitar Style (Sagram)
Sounds of Today - 101 Strings (Alshire S 5078)



Bill Plummer and the Cosmic Brotherhood - Bill Plummer (Impulse A 9164)
Sitar and Strings - The Nirvana Sitar and String Group (Audio Fidelity Records) 1968
Ananda Shankar - Ananda Shankar (Warner Bros. 6398) 1970
Ananda Shankar and His Music (ECSD 2528)
Machan - Ananda Shankar (EMI/1981)
All My Sitar Dreams - Lord Sitar (Royal Sound SLE 14498-P)
Lord Sitar - Lord Sitar (Capitol ST 2916)
Flower Power - Rajput and the Sepoy Mutiny (Design Records. SDLP 280)
Groovin' - With the Soulful Strings (Cadet LPS 796) 1967
Sitar Beat - Big Jim Sullivan (Mercury SR 61137)
Jazz Raga - Gabor Szabo (Impulse A 9128) 1966
Vampyras Lesbos Sexadelic Dance Party (orig. 1969) (Motel Records Room 1) 1995



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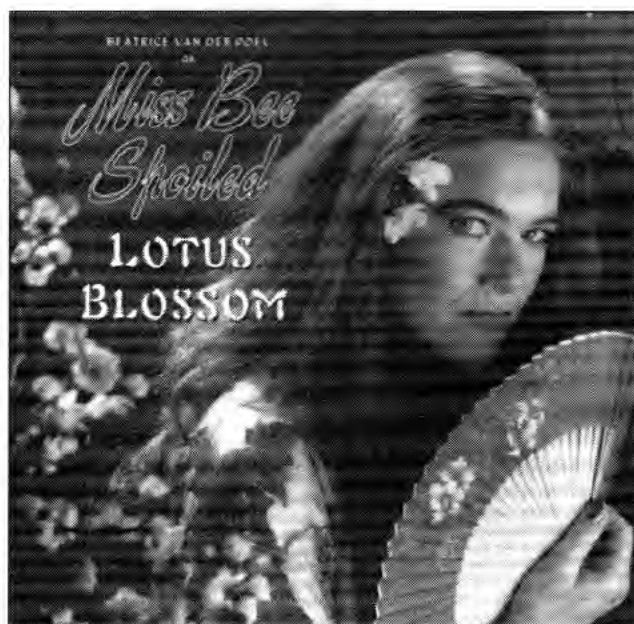
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(See review in this issue!)

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LETTERS Cont. from Pg. 34

Thanks a lot!

- Carl Prescott
carl@cpsprescott.com

Hi Carl,

Yahoo! Another Mrs. Miller fan! She is a pet project of mine, in fact, we have an article on her upcoming sometime soon! I have been attempting to obtain ALL of her records. THE TURNED ON WORLD OF MRS. MILLER is actually a bootleg, so legally I must tell you that bootlegs are illegal.

Now that that's out of the way, it's a wonderful bootleg. Stay Cool!

Hey Dana:

Not to get too bogged down in rock & roll stuff in C&SM, but I was glad to see Bill Johnson's review of the Liquor Giants. However, there are 4 other albums, not 2! I know because the LGs are my faves and I have 'em (and there are other nearly as good similar bands: Insanity Wave, the DM3, the Revelers, Love Nut, Gigolo Aunts). They makes a good change of pace from old LPs!

In Tom Warner's *Bikini World* review, it's essential to note that *Untamed Youth*, just by being the best new surf band, inspired other people to try it. That was back in '87, before there was an Estrus label, before there was a *Boss Martians* (who even recruited UY's drummer!). The only thing *Pulp Fiction* did was encourage people to misuse the word "pulp."

Also, if Ivan from the *Space Cossacks* is such a fan of the Shad-ows, why does he think they're surf? Keep up the good work.

- Patrick Lozito
via the Internet

Patrick—

THE SOMETHING FOR THE KIDS CD is a great one. Some of the songs are downright haunting, if you ask me. I picked up another CD of theirs, but it didn't impress me as much.

I'll keep my eyes peeled for the other bands you mentioned. Thanks!

Hello, Dana Countryman,

I read about your magazine in a small Dutch record collectors mag called "Smiling Ears". It's great that a magazine such as "Cool & Strange Music" exists in these times of web pages and internet sites. Real paper is like virgin vinyl or telephones that ring. In a way I'm old-fashioned maybe, but some these things for me have more soul. Moreover, Les Baxter doesn't sound old-fashioned at all. His music is as fresh as a waterfall in the springtime, and I didn't believe my ears when I first heard it. Exotica records for me are like tranquilizers in this world of heavy traffic and too many people around you. A fine way of relaxing and to escape after a long day with my children

I began collecting this stuff about five years ago when the first volume of the book "Incredibly Strange Music" was issued. I already had an album by Yma Sumac which was great ("Legend Of The Sun Virgin"), but as a genre it was totally new for me. Soon I discovered Martin Denny, Les Baxter and Esquivel. Mostly, music that wasn't ever released in The Netherlands. Two albums by Les Baxter were reissued in the late '70s and one by Martin Denny ("Another Taste of Honey", as far as I know. So it wasn't very easy to find some in the secondhand sector.) I was lucky enough to come across "Exotica" by Martin Denny on LP, Les Baxter's "Tambour" on a 10" record, "The Sounds of Exotic Island" by The Surfmens, and "Kapu" by Milt Raskin. All American or British pressings.

Exotica music on CD of course was the next step in collecting. "Sacred Rites" by Elisabeth Waldo is great and the recent series of Arthur Lyman reissues on Ryko's Hifi-label. Scamp Records of course has a lot of beautiful reissues and Capitol is really doing something with their hidden past. The more obscure stuff is still only on vinyl originals, and almost impossible to find in this part of the world. My most recent acquisition is a beautiful copy of the newly pressed reissue of "Moon Gas" by Dick Hyman. Especially the front cover is extremely beautiful. I also collect various Latin rhythms from the past, incredibly strange and beautiful records, erotica, space age, surf, exotic world music, beat generation stuff, and famous voices from the past. I dig Combustible Edison, Four Piece Suit, Oranj Symphonette and The Cocktails. Do you know if there are any other new space age pop or exotica groups to look out for?

Well, to get things to an end, I'd like to know how I can get a

subscription on your magazine and also if it's possible to order older issues. Good luck with your magazine and I hope to hear from you soon.

- Ruud Verkerk
Deventer, The Netherlands

Ruud,

It's always a gas to hear from our friends in the Netherlands. Of all the countries that I occasionally get letters from, Holland and the the Netherlands seem to have the highest amount of lovers of Cool and Strange music! Guess we're on the same wavelength. Personally, I really like Don Tiki - a great exotica group out of Honolulu. There are many other new bands out there doing a great job, too. But that one group springs immediately to mind.

Dear C&SM,

I've been reading for a while now and have enjoyed all of the issues I've seen. Distribution around here is spotty. I typically buy C&SM when I see it on the stands (I never see the same issue on the stands twice). I was in Austin when I saw the "blue cover" (Martin Denny) issue, but never found it on the stands locally. Find \$16 enclosed for a subscription and the missing issue (#7) if it is available; start my subscription with #11. I hope your distribution improves. It's great that the magazine sells out quickly but it also keeps the exposure limited. On to other matters.

"The Art Of Jack Davis" book is recent, but I still think that there are album covers that he's done since then. I can't find my copy of that book so I'll wait until the list sees print before sending updates (maybe you could put the list on-line). An interesting aside, Jack did at least 3 variations on the art for it's a Mad Mad Mad Mad World (there also is the It's a World World World World Mad Mad paperback, and there is a Jonathan Winters comedy album). Any other variations?

I like CD reissues as well as original vinyl. I even dig through stacks of 78s when I find them cheap. The CD reissues are good for scratch-free playing, and sometimes they pair up multiple albums on one release. Some of the original albums are less than 30 minutes, and I can't bring myself to pay collector prices (please no one write a price guide). This hobby is so diverse that it would be impossible to catalog every oddball thing that was released anyway. Keep digging and you'll find those albums for a dollar (or less.)

Here are a few fortunate finds that I haven't seen discussed (in C&SM, RE/Search, or similar publications). A *Yank In Europe* (recorded by Ted Heath and His Orchestra) is a concept album from 1957. All of the compositions are by Raymond Scott who specifically brought them to Mr. Heath (according to the liner notes). They aren't as manic as some of his more well-known songs, but they still convey animated narratives with titles like "Train Ride in the Alps".

Odder yet, is a mid-'60s Batman-related record. The Panda Children's Record: *Batman And Robin* (recorded by The Dynamic Batmen) is a real find. It starts off with a typical Batman TV theme cover, then the album really starts to swing. This is basically 60's go-go music by a good session R&B band with "bat" related titles and sound effects. One of he cuts, "Zap", is Bill Doggett's "Hammerhead" revved up with overdubbed joybuzzer effects. Many of these tracks could easily pad out the next *Las Vegas Grind*. An odd release for the underage set. The back cover by artist George Buckett is equally bizarre. Batman is on TV while a bunch of animals in a colorful jungle watch, including a penguin with a top hat, umbrella, and cigarette holder who smokes a colorful psychedelic cigarette. Since this is nominally a children's record, it is tough to find at all and my copy is notably scratched.

I was in a record store in Boston and saw a wall display with at least 7 variations on the *Whipped Cream and Other Delights* album cover. This would make a nice center spread. I'm glad that you've seen the WC&OD car! I photographed it in the Houston Art Car Parade, but didn't get a good enough photo to send in.

- Ron Rejmanskiak
Houston, TX

Hello Dana,

How are you? Doing well, I hope. Wanted to let you know how much I enjoy Cool And Strange Music! It's great, the whole kit-and-kaboodle! Looking forward to the CD that you and the Varese Sarabande folks are cooking up. I have a small list of possibilities, just suggestions. I haven't heard all of these things, but they seem to me to be a nice fit. Anyhow...

1) A Harpo Marx record, 2) The Amazing Kreskin, 3) Un Geller, 4) The Legendary Stardust Cowboy, 5) The first LP by a Swiss band called LILLIPUT, who were originally known as KLEENEX.

All girls I think, very energy, childlike, sort of crazed, really neat stuff from around about 1980-81 or so. That be it. Good luck in all the work towards whatever it will finally be. I'm sure it will be great. Keep up the good work. Take care, and thanx.

- Bob Jungkunz
Pittsburgh, PA

Hi Dana,

It seems that a lot of good things are happening to C&SM. First, the recommendation in Psychotronic Magazine, then Wayne's drawings in Tower Records' Pulse Magazine, and now this C&SM CD project with Varese Sarabande. My vote for inclusion will probably come as no surprise to you...ready...it's THE BAJA MARIMBA BAND playing "The Woody Woodpecker Song" from the A&M album, *The Baja Marimba Band Strikes Back*. I can't think of anything cooler and stranger than that, except than flying to Japan to pick up that BMB CD compilation.

I know that Johan Dada Vis said that C&SM is NOT a soundtrack magazine, but lovers of '60s kitsch, spy music and lounge music shouldn't pass up Varese Sarabande's recent reissue of Jerry Goldsmith's scores to *Our Man Flint* and *In Like Flint*, (both on one CD.) Also, worth a listen to is *The Reel Lalo Schifrin*, on Hip-O Records, featuring stuff from *Mannix*, *Cool Hand Luke* and *The Cincinnati Kid*. In the works is a John Barry CD from the same label. Anyways, congratulations to you and the magazine, may it be only the beginning.

- Tom Linehan
W. Roxbury, MA

Hi Tom,

Regarding the BMB compilation, you needn't fly to Japan to buy that CD. You can purchase it from Collector's Choice Music, here in the U.S.A., although it will set you back almost \$40! if you're still up for it, call them at 1 (800) 923-1122. Thanks for your suggestions for the upcoming collaborative CD, too!

Hi,

I'd like a subscription, starting with #10. Also, I'd like issues #1-9, but according to my spies, all but #7 are sold out. If you have any old issues, please send them... If not, don't be selfish and either reprint them or put them on the Web! One more thing, I would love it if you would tell me where to mail questions to Esquivel. Don't hold out on me.

- Douglas McGowan
Los Angeles, CA

Hey Douglas,

I'm sorry to say that it's true...we only have a few of the #7 issue left. For various reasons, we are not planning to reprint the past issues, either on paper or on the internet. All the more reason to make sure your subscriptions are up to date, folks! You've got to grab these things while they are HOT! One other option- my friend Sean Berry over at The Continental says he still has some past issues of C&SM for sale. E-mail him at <records@dblcrown.com> for more info, and tell him I sent you.

Hello,

Congratulations on your "BIGGEST issue yet", I hope on day it's thicker than Goldmine. Regarding your CD venture, I suggest you release a 30-year anniversary CD of "Whipped Cream & Other Delights", with a limited pressing of 100 million available only at thrift stores. Think of all the poor CD thrift shoppers who are missing out on this joke.

- Gregg Neuffer
Honolulu, HI

That's about all the room for your letters in this issue, people! Please do keep sending your cards and letters in, and let me know what you like and don't like. Also, keep suggesting ideas for articles, as I do keep a running mental list of all the requests.

See you next issue!

- Dana Countryman, Editor



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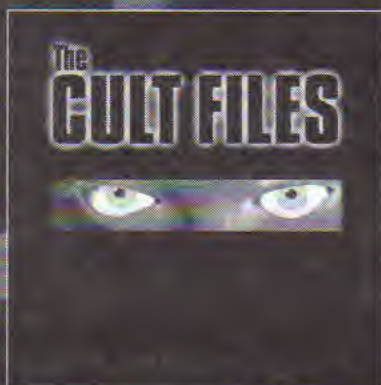
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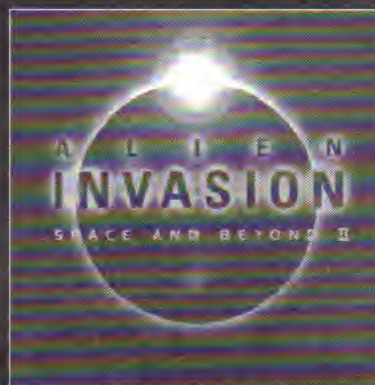
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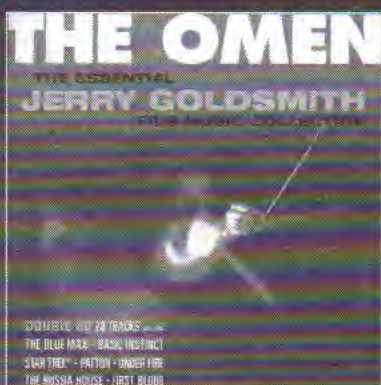
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